

ENGLISH GRAMMAR,  
ADAPTED TO THE  
DIFFERENT CLASSES OF LEARNERS,  
WITH AN  
APPENDIX,  
CONTAINING  
RULES AND OBSERVATIONS,

FOR ASSISTING THE MORE ADVANCED STUDENTS

*To WRITE WITH PERSPICUITY AND ACCURACY.*

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By LINDLEY MURRAY.

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## INTRODUCTION.

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WHEN the number and variety of English Grammars already published, and the ability with which some of them are written, are considered, little can be expected from a new compilation, besides a careful selection of the most useful matter, and some degree of improvement in the mode of adapting it to the understanding, and the gradual progress of learners. In these respects something, perhaps, may yet be done, for the ease and advantage of young persons.

In books designed for the instruction of youth, there is a medium to be observed, between treating the subject in so extensive and minute a manner, as to embarrass and confuse their minds, by offering too much at once for their comprehension; and, on the other hand, conducting it by such short and general

precepts and observations, as convey to them no clear and precise information. A distribution of the parts, which is either defective or irregular, has also a tendency to perplex the young understanding, and to retard its knowledge of the principles of literature. A distinct general view, or outline, of all the essential parts of the study in which they are engaged; a gradual and judicious supply of this outline; and a due arrangement of the divisions, according to their natural order and connexion, appear to be among the best means of enlightening the minds of youth, and of facilitating their acquisition of knowledge. The Compiler of this work, at the same time that he has endeavoured to avoid a plan, which may be too concise or too extensive, defective in its parts or irregular in their disposition, has studied to render his subject sufficiently easy, intelligible, and comprehensive. He does not presume to have completely attained these objects. How far he has succeeded in the attempt, and wherein he has failed, must be referred to the determination of the judicious and candid reader.

THE method which he has adopted, of exhibiting the performance in characters of different sizes, will, he trusts, be conducive to that gradual and regular procedure, which is so favourable to the business of instruction. The more important rules, definitions,

and observations, and which are therefore the most proper to be committed to memory, are printed with a larger type; whilst rules and remarks that are of less consequence, that extend or diversify the general idea, or that serve as explanations, are contained in the smaller letter: these, or the chief of them, will be perused by the student to the greatest advantage, if postponed till the general system be completed. The use of notes and observations, in the common and detached manner, at the bottom of the page, would not, it is imagined, be so likely to attract the perusal of youth, or admit of so ample and regular an illustration, as a continued and uniform order of the several subjects. In adopting this mode, care has been taken to adjust it so that the whole may be perused in a connected progress, or the part contained in the larger character read in order by itself.

With respect to the definitions and rules, it may not be improper more particularly to observe, that, in selecting and forming them, it has been the Compiler's aim to render them as exact and comprehensive, and, at the same time, as intelligible to young minds, as the nature of the subject, and the difficulties attending it, would admit. In this attempt, he has sometimes been, unavoidably, induced to offer more for the scholars' memory, than he could otherwise have

wished. But if he has tolerably succeeded in his design, the advantages to be derived from it, will, in the end, more than compensate the inconvenience. In regard to the notes and observations, he may add, that many of them are intended, not only to explain the subjects, and to illustrate them by comparative views, but also to invite the ingenious student to inquiry and reflection, and to prompt to a more enlarged, critical, and satisfactory research.

FROM the sentiment generally admitted, that a proper selection of faulty composition is more instructive to the young grammarian, than any rules and examples of propriety that can be given, the Compiler has been induced to pay peculiar attention to this part of the subject; and though the instances of false grammar, under the rules of Syntax, are numerous, it is hoped they will not be found too many, when their variety and usefulness are considered.

IN a work which professes itself to be a compilation, and which, from the nature and design of it, must consist of materials selected from the writings of others, it is scarcely necessary to apologize for the use which the Compiler has made of his predecessors' labours; or for omitting to insert their names. From the alterations which have been frequently made in

the sentiments and the language, to suit the connexion, and to adapt them to the particular purposes for which they are introduced; and, in many instances, from the uncertainty to whom the passages originally belonged, the insertion of names could seldom be made with propriety. But if this could have been generally done, a work of this nature would derive no advantage from it, equal to the inconvenience of crowding the pages with a repetition of names and references. It is, however, proper to acknowledge in general terms, that the authors to whom the grammatical part of this compilation is principally indebted for its materials, are Harris, Johnson, Lowth, Priestley, Beattie, Sheridan, and Walker.

THE Rules and Observations respecting Perspicuity, &c. contained in the Appendix, and which are, chiefly, extracted from the writings of Blair and Campbell, will, it is presumed, form a proper addition to the Grammar. The subjects are very nearly related; and the study of perspicuity and accuracy in writing, appears naturally to follow that of Grammar. A competent acquaintance with the principles of both, will prepare and qualify the students, for prosecuting those additional improvements in language, to which they may be properly directed.

ON the utility and importance of the study of Grammar, and the principles of Composition, much might be advanced, for the encouragement of persons in early life to apply themselves to this branch of learning; but as the limits of this Introduction will not allow of many observations on the subject, a few leading sentiments are all that can be admitted here with propriety. As words are the signs of our ideas, and the medium by which we perceive the sentiments of others, and communicate our own; and as signs exhibit the things which they are intended to represent, more or less accurately, according as their real or established conformity to those things is more or less exact; it is evident, that, in proportion to our knowledge of the nature and properties of words, of their relation to each other, and of their established connexion with the ideas to which they are applied, will be the certainty and ease, with which we transfuse our sentiments into the minds of one another; and that, without a competent knowledge of this kind, we shall frequently be in hazard of misunderstanding others, and of being misunderstood ourselves. It may indeed be justly asserted, that many of the differences in opinion amongst men, with the disputes, contentions, and alienations of heart, which have too often proceeded from such differences, have been occasioned by a want of proper skill in the connexion and

meaning of words, and by a tenacious misapplication of language.

ONE of the best supports, which the recommendation of this study can receive, in small compass, may be derived from the following sentiments of an eminent and candid writer \* on language and composition.

“ All that regards the study of composition, merits the higher attention upon this account, that it is intimately connected with the improvement of our intellectual powers. For I must be allowed to say, that when we are employed, after a proper manner, in the study of composition, we are cultivating the understanding itself. The study of arranging and expressing our thoughts with propriety, teaches to think, as well as to speak, accurately.”

BEFORE the close of this Introduction, it may not be superfluous to observe, that the Compiler of the following work has no interest in it, but that which arises from the hope, that it will prove of some advantage to young persons, and relieve the labours of those who are employed in their education. He wishes to promote, in some degree, the cause of virtue, as well as of learning; and, with this view, he has

\* Blair.

been studious, through the whole of the work, not only to avoid every example and illustration, which might have an improper effect on the minds of youth; but also to introduce, on many occasions, such as have a moral and religious tendency. His attention to objects of so much importance will, he trusts, meet the approbation of every well-disposed reader. If they were faithfully regarded in all books of education, they would doubtless contribute very materially to the order and happiness of society, by guarding the innocence, and cherishing the virtue of the rising generation.

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# ENGLISH GRAMMAR, &c.

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ENGLISH GRAMMAR is the art of speaking and writing the English language with propriety.

It is divided into four parts, viz. ORTHOGRAPHY, ETYMOLOGY, SYNTAX, and PROSODY.

This division may be rendered more intelligible to young minds, by observing, in other words, that Grammar treats of the form and sound of the letters, the combination of letters into syllables, and syllables into words; of the different sorts of words, their derivations, and various modifications; of the union and right order of words in the formation of a sentence; and of the just pronunciation, and poetical construction of sentences.

## PART I.

### ORTHOGRAPHY.

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#### CHAPTER I. *Of the LETTERS.*

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SECT. 1. *Of the Nature of the Letters, and of a perfect Alphabet.*

AN articulate sound, is the sound of the human voice, formed by the organs of speech.

Orthography teaches the Nature and powers of letters, and the just method of spelling words.

A letter is the first principle, or least part, of a word.

The letters of the English language, called the English Alphabet, are twenty-six in number.

The following is a list of the Anglo-Saxon, Roman, Italick, and Old English Characters.

Anglo-Saxon.	Roman.	Italick.	Old English.	Name.
Cap. Small.	Cap. Small.	Cap. Small.	Cap. Small.	
ꝑ a	A a	ꝑ a	ꝑ a	ai
B b	B b	B b	ꝑ b	bee
ꝑ c	C c	ꝑ c	ꝑ c	see
D d	D d	D d	ꝑ d	dee
ꝑ e	E e	E e	ꝑ e	ee
F f	F f	F f	ꝑ f	ef
ꝑ g	G g	G g	ꝑ g	jee
h h	H h	H h	ꝑ h	atch
I i	I i	I i	ꝑ i	i or eye
	J j	ꝑ j	ꝑ i	jay
K k	K k	K k	ꝑ k	kay
L l	L l	L l	ꝑ l	el
ꝑ m	M m	M m	ꝑ m	em
N n	N n	N n	ꝑ n	en
O o	O o	O o	ꝑ o	o
P p	P p	P p	ꝑ p	pee
	ꝑ q	ꝑ q	ꝑ q	cue
R r	R r	R r	ꝑ r	ar
S s	S s	S s	ꝑ s	ess
T t	T t	T t	ꝑ t	tee
ꝑ (th)				
U u	U u	U u	ꝑ u	u or you
v	V v	V v	ꝑ v	vee
W w	W w	W w	ꝑ w	double u
X x	X x	X x	ꝑ x	eks
Y y	Y y	Y y	ꝑ y	wy
Z z	Z z	Z z	ꝑ z	zed

A perfect alphabet of the English language, and, indeed, of every other language, would contain a number of letters, precisely equal to the number of simple articulate sounds belonging to the language. Every simple sound would have its distinct character; and that character be the representative of no other sound. But this is far from being the state of the English alphabet. It has more original sounds than distinct significant letters; and, consequently, some of these letters are made to represent, not one alone, but several sounds. This will appear by reflecting, that the sounds signified by the united letters *th*, *sh*, *ng*, are elementary, and have no single appropriate characters, in our alphabet; and that the letters *a* and *u* represent the different sounds heard in *hat*, *hate*, *hall*; and in *but*, *bull*, *mule*.

To explain this subject more fully to the learners, we shall set down the characters made use of to represent all the elementary articulate sounds of our language, as nearly in the manner and order of the present English alphabet, as the design of the subject will admit; and shall annex to each character the syllable or word, which contains its proper and distinct sound. And here it will be proper to begin with the vowels.

<i>a</i>	<i>as heard in</i>	<i>at</i>
<i>a</i>	<i>as in</i>	<i>ale, lay.</i>
<i>a</i>	<i>as in</i>	<i>awe, law.</i>
<i>e</i>	<i>as in</i>	<i>ebb.</i>
<i>e</i>	<i>as in</i>	<i>beer, eel.</i>
<i>i</i>	<i>as in</i>	<i>in.</i>
<i>i</i>	<i>as in</i>	<i>sine, pie,</i>
<i>o</i>	<i>as in</i>	<i>not.</i>
<i>o</i>	<i>as in</i>	<i>no.</i>
<i>u</i>	<i>as in</i>	<i>but.</i>
<i>u</i>	<i>as in</i>	<i>bull.</i>
<i>u</i>	<i>as in</i>	<i>use.</i>

Thus it appears, that there are in the English Language twelve simple vowel sounds: but as *i* and *u*, when pronounced long, may be considered as diphthongs, our lan-

guage, strictly speaking, contains but ten simple vowel sounds; to represent which, we have only five distinct characters or letters.

The following list will show the sounds of the consonants, being in number twenty two.

b	<i>as heard in</i>	bay, tub.
d	<i>as in</i>	day, sad.
f	<i>as in</i>	off, for.
v	<i>as in</i>	van, love.
g	<i>as in</i>	egg, go.
h*	<i>as in</i>	hot.
k	<i>as in</i>	kill, oak.
l	<i>as in</i>	lap, all
m	<i>as in</i>	my, mum.
n	<i>as in</i>	no, on.
p	<i>as in</i>	pit, map.
r	<i>as in</i>	rat, far.
f	<i>as in</i>	so, lafs,
z	<i>as in</i>	zed, buzz.
t	<i>as in</i>	to, mat.
w	<i>as in</i>	wo.
y	<i>as in</i>	ye.
ng	<i>as in</i>	ing.
lh	<i>as in</i>	lhly, ash.
th	<i>as in</i>	thin.
th	<i>as in</i>	then.
zh	<i>as in</i>	vision.

Several letters marked in the English alphabet, as consonants, are either superfluous, or represent, not simple, but complex sounds. *C*, for instance, is superfluous in both its sounds; the one being expressed by *k*, and the other by *s*. *G*, in the soft pronunciation, is not a simple, but a complex sound; as *ag<sup>o</sup>* is pronounced *adge*. *j* is unnecessary, because its sound, and that of the soft *g*, are in our lan-

\* Some grammarians suppose *b* to mark only an aspiration, or breathing: but it appears to be a distinct sound, and formed in a particular manner, by the organs of speech. *Encyclop. Britannica.*

guage the same. *Q*, with its attendant *u*, is either complex, and resolvable into *kw*, as in *quality*; or unnecessary, because its sound is the same with *k*, as in *opaque*. *X* is compounded of *gs*, as in *example*; or of *ks*, as in *expect*.

From the preceding representation, it appears to be a point of considerable importance, that every learner of the English language should be taught to pronounce perfectly, and with facility, every original simple sound that belongs to it. By a timely and judicious care in this respect, the voice will be prepared to utter, with ease and accuracy, every combination of sounds; and taught to avoid that confused and imperfect manner of pronouncing words, which accompanies, through life, many persons, who have not, in this respect, been properly instructed at an early period.

Letters are divided into **Vowels** and **Consonants**.

A **Vowel** is a simple articulate sound, formed by the impulse of the voice, and by opening the mouth in a particular manner.

A **consonant** cannot be perfectly sounded by itself; but, joined with a vowel, forms an articulate sound, by a particular motion or contact of the parts of the mouth.

The vowels are, *a, e, i, o, u*, and sometimes *w* and *y*.

*W* and *y* are consonants when they begin a word or syllable; but in every other situation they are called vowels.

It is generally acknowledged by the best grammarians, that *w* and *y* are consonants when they begin a syllable or word, and vowels when they end one. That they are consonants, when used as initials, seems to be evident from their not admitting the article *an* before them, as it would be improper to say an walnut, an yard, &c.; and from their following a vowel without any hiatus or difficulty of utterance; as, frosty winter, rosy youth. That they are vowels

in other situations, appears from their regularly taking the sound of other vowels; as, *w* has the exact sound of *u* in *saw, few, now, &c.*; and *y* that of *i*, in *hymn, fly, cry-  
nal, &c.* See the letters **W** and **Y**, pages 16 and 17.\*

Consonants are divided into mutes and semi-vowels.

The mutes cannot be sounded *at all* without a vowel, and they all begin their sound with a consonant; as, *b, d, g, k, p, q, t*, and *c* hard, which are expressed *be, de, ge, ke, pe, ke, te*, &c.

The semi-vowels have an imperfect sound of themselves, and all begin with a vowel; as, *l, m, n, r, f, s*, &c. which are sounded *ef, el, em, en, ef*, &c.

Four of the semi-vowels, namely, *l, m, n, r*, are also distinguished by the name of *liquids*, from their readily uniting with other consonants, and flowing as it were into their sounds.

Some writers have described the mutes and semi-vowels, with their subdivisions, in nearly the following manner.

The *mutes* are those consonants, whose sounds cannot be prolonged. The *semi-vowels*, such whose sounds can be continued at pleasure, partaking of the nature of vowels, from which they derive their name.

The mutes may be subdivided into *pure* and *impure*. The pure are those whose sounds cannot be at all prolonged: they are *k, p, t*. The impure, are those whose sounds may be continued, though for a very short space: they are *b, d, g*.

The semi-vowels may be subdivided into *vocal* and *aspirated*. The vocal are those which are formed by the voice; the aspirated, those formed by the breath. There are eleven vocal, and five aspirated. The vocal are, *l, m, n, r, v, w, y, z, th* flat, *zh, ng*: the aspirated, *f, h, s, th* sharp, *jh*.

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\* "The letters *w* and *y* are of an ambiguous nature; being consonants at the beginning of words, and vowels at the end."

The vocal semi-vowels may be subdivided into *pure* and *impure*. The pure are those which are formed entirely by the voice: the impure, such as have a mixture of breath with the voice. There are seven pure—*l, m, n, r, w, y, ng*: four impure—*v, z, th flat, zh*.

A diphthong is the union of two vowels pronounced by a single impulse of the voice; as, *ea* in *beat*, *ou* in *sound*.

A triphthong, is the union of three vowels pronounced in like manner; as, *eau* in *beau*, *iew* in *view*.

A proper diphthong is that in which both the vowels are sounded; as, *oi* in *voice*, *ou* in *ounce*.

An improper diphthong has but one of the vowels sounded; as, *ea* in *eagle*, *ea* in *boat*.

It is reasonable to suppose, that each of the diphthongal letters was originally heard in pronouncing the words which contain them: but though this is not the case at present, with respect to many of them, these combinations still retain the name of diphthongs, but, to distinguish them, they are marked by the term *improper*. As the diphthong derives its name and nature from its sound, and not from its letters, and properly denotes a double vowel sound, no union of two vowels, where one is silent, can, in strictness, be entitled to that appellation; and the single letters *i* and *u*, when pronounced long, must, in this view, be considered as diphthongs. The triphthongs, having at most but two sounds, are merely ocular, and are therefore by some grammarians classed with the diphthongs.

## SECT. 2. *General Observations on the Sounds of the Letters.*

### A.

*A* has three sounds; the long or slender, the short or open, and the broad.

The long; as in *day*, *name*, *basin*.

'The short; as in *father, fancy, glass*.

'The broad; as in *call, wall, all*.

The diphthong *aa* sounds like *a* short in most of the proper names; as in *Balaam, Canaan, Isaac*; but not in *Baal, Gaal*.

*Ae* has the sound of long *e*. It is sometimes found in Latin words. Some authors retain this form; as, *anigma, aquator, &c.*; but others have laid it aside, and write *enigma, Cesar, Eneas, &c.*

The diphthong *ai* has exactly the long slender sound of *a*; as in *pail, tail, &c.*; pronounced *pale, tale, &c.*: except *plaid, again, raillery, fountain, Britain*, and a few others.

*Au* is generally sounded like the broad *a*; as in *taught, caught, &c.* Sometimes like the short or open *a*; as in *aunt, flaunt, gauntlet, &c.* It has the sound of long *o* in *hautboy*; and that of *o* short in *laurel, laudanum, &c.*

*Aw* has always the sound of broad *a*; as in *bawl, scrawl, crawl*.

*Ay*, like its near relation *ai*, is pronounced like the long slender sound of *a*; as in *pay, day, delay*.

### R.

*R* keeps one unvaried sound, at the beginning, middle, and end of words; as in *baker, number, rhubarb, &c.*

In some words it is silent; as in *thumb, debtor, bdellium, &c.* In others, besides being silent, it lengthens the syllable; as in *climb, comb, tomb*.

### C.

*C* has two different sounds.

A hard sound like *k*, before *a, o, u, r, l, t*; as in *cart, cottage, curious, craft, tract, cloth, &c.*; and when it ends a syllable; as, *victim, flaccid*.

A soft sound like *s*, before *e, i, and y*, generally; as in *centre, face, civil, cymbal, mercy, &c.* It has sometimes the sound of *sh*; as in *ocean, social*.

*C* is mute in *Czar, Czarina, victrials, &c.*

*C*, says Dr. Johnson, according to English orthography, never ends a word; and therefore we find in our best dictionaries, *sick, block, publick, politick, &c.* But many

writers of latter years omit the *k* in words of two or more syllables; and this practice is gaining ground; although it is productive of irregularities; such as writing mimic and mimickry; traffic and trafficking.

## Ch.

*Ch* is commonly sounded like *tch*: as in church, chin, chaff, charter: but in words derived from the Greek, has the sound of *k*; as in chymist, scheme, chorus, chyle, distich; and in foreign names; as, Achish, Baruch, Enoch, &c.

*Ch*, in some words derived from the French, takes the sound of *sh*; as, in chaise, chagrin, chevalier, machine.

*Ch* in arch, before a vowel, sounds like *k*; as in archangel, archives, Archipelago; except in arched, archery, archer, and arch-enemy: but before a consonant it always sounds like *tch*; as in archbishop, archduke, archpresbyter, &c. *Ch* is silent in schedule, schism, and yacht.

## D.

*D* keeps one uniform sound, at the beginning, middle, and end of words; as in death, verdure, kindred; unless it may be said to take the sound of *t*, in stussed, tripped, &c. stust, tript, &c.

## E.

*E* has three different sounds.

A long sound; as in scheme, glebe, severe.

A short sound; as in men, bed, clemency.

An obscure and scarcely perceptible sound; as, open, lucre, participle.

It has sometimes the sound of short *a*; as in clerk, sergeant; and sometimes that of short *i*; as in England, yes, pretty.

*E* is always mute at the end of a word, except in monosyllables that have no other vowel; as, me, he, she: or in substantives derived from the Greek; as, catastrophe, epitome, Penelope. It is used to soften and modify the foregoing consonants; as, force, rage, since, oblige: or to lengthen the preceding vowel; as, can, cane; pin, pine; sob, robe.

The diphthong *ea* is generally sounded like *e* long; as in

appear, beaver, creature, &c. It has also the sound of short *e*; as in breath, meadow, treasure. And it is sometimes pronounced like the long and slender *a*; as in bear, break, great.

*Eau* has the sound of long *o*; as in beau, flambeau, portmanteau. In beauty and its compounds, it has the sound of long *u*.

*Ei*, in general, sounds the same as long and slender *a*; as in deign, vein, neighbour, &c. It has the sound of long *e* in seize, deceit, receive, either, neither, &c. It is sometimes pronounced like short *i*; as in foreign, forfeit, sovereign, &c.

*Eo* is pronounced like *e* long; as in people, enfeoff; and sometimes like *e* short; as in leopard, jeopardy, scoffment. It has also the sound of short *u*; as in dungeon, surgeon, puncheon, &c.

*Eu* is always sounded like long *u* or *ew*; as in feud, deuce.

*Ew* is almost always pronounced like long *u*; as in view, new, dew.

*Ey*, when the accent is on it, is always pronounced like *a* long; as in bey, grey, convey; except in key, ley, where it is sounded like long *e*.

When this diphthong is unaccented, it takes the sound of *e* long; as, alley, valley, barley.

### F.

**F** keeps one pure unvaried sound at the beginning, middle, and end of words; as, fancy, muslin, mischief, &c.: except in *of*, in which it has the flat sound of *ov*; but not in composition; as, whereof, thereof, &c. We should not write a wife's jointure, a calf's head; but a wife's jointure, a calf's head.

### G.

**G** has two sounds: one hard; as in gay, go, gun: the other soft; as in gem, giant.

At the end of a word it is always hard; as in ring, snug, frog. It is hard before *a*, *o*, *u*, *l*, and *r*; as, game, gone gull, glory, grandeur.

**G** before *e*, *i*, and *y*, is soft; as in genius, gesture, ginger, Egypt; except in get, gewgaw, finger, craggy, and some others.

**G** is mute before *n*; as in gnash, sign, foreign, &c.

*Gn*, at the end of a word or syllable, gives the preceding vowel a long sound; as in resign, impugn, oppugn, impregn, impugned; pronounced impune, imprene, &c.

**Gh**, in the beginning of a word, has the sound of the hard *g*; as, ghost, ghastly: in the middle, and sometimes at the end, it is quite silent; as in right, high, plough, mighty.

At the end it has often the sound of *f*; as in laugh, cough, tough. Sometimes only the *g* is sounded; as in burgh, burgher.

## H.

The sound signified by this letter appears to be an articulate sound, though some grammarians suppose it to be only an aspiration. It is heard in the words hat, horse, Hull. It is seldom mute at the beginning of a word. It is always silent after *r*; as, rhetorick, rheum, rhubarb.

*H* final, preceded by a vowel, is always silent; as, ah! hah! oh! soh! sirrah! Messiah.

From the faintness of the sound of this letter, in many words, and its total silence in others, added to the negligence of tutors, and the inattention of pupils, it has happened, that many persons have become almost incapable of acquiring its just and full pronunciation. It is therefore incumbent on teachers, to be particularly careful to inculcate a clear and distinct utterance of this sound, on all proper occasions.

## I.

*I* has a long sound; as in fine; and a short one; as in sin.

The long sound is always marked by the *e* final in monosyllables; as, thin, thine. Before *r* it is often sounded like a short *u*; as, flirt, first. In some words it has the sound of *e* long; as in machine, bombazine, magazine.

The diphthong *ia* is frequently sounded like *ya*; as in Christian, filial, poinard, &c.; pronounced Christ-yan, &c. It has sometimes the sound of short *i*; as in carriage, marriage, parliament.

*Ie* in general sounds like *e* long: as in grieve, thieve, gre-

*adier.* It has also the sound of long *i*; as in *die*, *pie*, *lie*; and sometimes that of short *i*; as, in *sieve*, *mischievous*.

*Ieu* has the sound of long *u*; as in *lieu*, *adieu*, *purieu*.

*Io*, when the accent is upon the first vowel, forms two distinct syllables; as, *priory*, *violet*, *violent*. The terminations *tion* and *son*, are founded exactly like the verb *shun*; except when the *t* is preceded by *s* or *x*; as in *question*, *digestion*, *combusion*, *mixtion*, &c.

The triphthong *iou* is sometimes pronounced distinctly in two syllables; as in *bilious*, *various*, *abstemious*. But these vowels often coalesce into one syllable; as in, *precious*, *faction*, *noxious*.

### J.

*J* is pronounced exactly like soft *g*; except in *Hallelujah*, where it is pronounced like *y*.

### K.

*K* has the sound of *c* hard, and is used before *e* and *i*, where, according to English analogy, *c* would be soft; as, *kept*, *king*, *skirts*. It is not sounded before *u*; as in *knife*, *knell*, *knocker*. It is never doubled; but *c* is used before it, to shorten the vowel by a double consonant; as, *cockle*, *pickle*, *sucker*.

### L.

*L* has always a soft liquid sound; as in *love*, *billow*, *quarrel*. It is sometimes mute; as in *half*, *talk*, *psalm*. The custom is to double the *l* at the end of monosyllables; as, *mill*, *will*, *fall*; except where a diphthong precedes it; as, *bail*, *toil*, *soil*.

*Lc*, at the end of words, is pronounced like a weak *el*, in which the *e* is almost mute; as, *table*, *shuttle*.

### M.

*M* has always the same sound; as, *murmur*, *monumental*; except in *comptroller*, which is pronounced *controller*.

### N.

*N* has two sounds: The one pure; as in *man*, *net*, *noble*; the other a ringing sound like *ng*; as in *thank*, *banquet*, &c.

*N* is mute when it ends a syllable, and is preceded by *m*; as, *hyinn*, *solemn*, *autumn*.

The participial *ing* must always have its ringing sound; as, writing, reading, speaking. Some writers have supposed that when *ing* is preceded by *ing*, it should be pronounced *in*; as, singing, bringing, should be sounded *jinjin, bringin*: but as it is a good rule, with respect to pronunciation, to adhere to the written words, unless custom has clearly decided otherwise, it does not seem proper to adopt this innovation.

### O.

*O* has a long sound; as in note, bone, obedient, over: and a short one; as in not, got, lot, trot.

It has sometimes the short sound of *u*; as, son, come, attorney. And in some words it is sounded like *oo*; as in prove, move, behove; and sometimes like *au*; as in nor, for, Lord.

The diphthong *oa* is regularly pronounced as the long sound of *o*; as in boat, oat, coal; except in broad, abroad, groat, where it takes the sound of broad *a*; as, abrawd, &c.

*Oe* has the sound of single *e*. It is sometimes long; as in *fœtus, Antœci*: and sometimes short; as in *œconomicks, œcuminal*. In *doe, foe, floe, toe, throe, hoe*, and *bilboes*, it is sounded exactly like long *o*.

*Oi* has almost universally the double sound of *a* broad and *e* long united, as in *boy*; as, boil, toil, spoil, joint, point, anoint: which should never be pronounced as if written *bile, spile, tile*, &c.

*Oo* almost always preserves its long regular sound; as in *moon, soon, food*. It has a shorter sound in *wool, good, foot*, and a very few others. In *blood* and *flood* it sounds like short *u*. *Door* and *floor* should always be pronounced as if written *dore* and *flore*.

The diphthong *ou* has six different sounds. The first and proper sound is equivalent to *ow* in *down*; as in *bound, found, surround*.

The second is that of short *u*; as in *enough, trouble, journey*.

The third is that of *oo*; as in *soup, youth, tournament*.

The fourth is that of long *o*; as in *though, mourn, police*.

The fifth is that of short *o*; as in *cough*, *trough*.

The sixth is that of *aw*; as in *ought*, *brought*, *methought*.

*ow* is generally sounded like *ou* in *thou*; as in *brown*, *dowry*, *shower*. It has also the sound of long *o*; as in *snow*, *grown*, *below*.

The diphthong *oy* is but another form for *oi*, and is pronounced exactly like it.

### P.

*P* has always the same sound, except, perhaps, in *cupboard*, where it sounds like *b*. It is sometimes mute; as in *psalm*, *psalter*, *Ptolemy*: and between *m* and *t*; as, *tempt*, *empty*, *presumptuous*.

*Ph* is generally pronounced like *f*; as in *philosophy*, *philanthropy*, *Philip*.

In *nephew* and *Stephen*, it has the sound of *v*. In *apophthegm*, *phthisis*, *phthisic*, and *phthisical*, both letters are entirely dropped.

### Q.

*Q* is always followed by *u*; as, *quadrant*, *queen*, *quire*.

*Qu* is sometimes sounded like *k*; as, *conquer*, *liquor*, *risque*.

### R.

*R* has a rough sound; as in *Rome*, *river*, *rage*: and a smooth one; as in *bard*, *card*, *regard*.

*Re*, at the end of some words, is pronounced like a weaker *r*; as in *theatre*, *sepulchre*, *massacre*.

### S.

*S* has two different sounds.

A soft and flat sound like *z*; as, *besom*, *leisure*, *disfinal*.

A sharp hissing sound; as, *saint*, *sister*, *cypress*.

It is always sharp at the beginning of words.

At the end of words it takes the soft sound; as, *his*, *was*, *trees*, *eyes*; except in the words *this*, *thus*, *us*, *yes*, *rebus*, *surplus*, &c.; and in words terminating with *ous*.

It sounds like *z* before *icu*, if a vowel go before; as, *intrusion*: but like *s* sharp, if it follow a consonant; as, *conversion*. It also sounds like *z* before *e* mute; as, *refuse*; and before *y* final; as, *rosy*; and in the words *bosom*, *desire*, *wisdom*, &c.

*S* is mute in *isle*, *island*, *demesne*, *viscount*,

**T.**

*T* has a customary sound in *take*, *temptation*. *Ti* before a vowel has the sound of *si*; as in *salvation*: unless an *s* go before; as, *question*; and excepting also derivatives from words ending in *ty*; as, *mighty*, *mightier*.

*Th* has two sounds: the one soft and flat; as, *thus*, *whether*, *heathen*: the other hard and sharp; as, *thing*, *think*, *breath*.

*Th*, at the beginning of words, is sharp; as in, *thank*, *thick*, *thunder*: except in *that*, *then*, *thus*, *thither*, and some others. *Th*, at the end of words, is also sharp; as, *death*, *breath*, *mouth*: except in *with*, *booth*, *beneath*, &c.

*Th*, in the middle of words, is sharp; as, *panther*, *orthodox*, *misanthrope*: except *worthy*, *farthing*, *brethren*, and a few others.

*Th*, between two vowels, is generally flat in words purely English; as, *father*, *heathen*, *together*, *neither*, *mother*.

*Th*, between two vowels, in words from the learned languages, is generally sharp; as, *apathy*, *sympathy*, *Athens*, *theatre*, *apothecary*.

*Th* is sometimes pronounced like simple *t*; as, *Thomas*, *thyme*, *Thames*, *asthma*.

**U.**

*U* has three sounds, viz.

A long sound; as in *mule*, *tube*, *cubick*.

A short sound; as in *dull*, *gull*, *custard*.

An obtuse sound, like *oo*; as in *bull*, *full*, *bushel*.

The strangest deviation of this letter from its natural sound, is in the words *busy*, *busines*, *bury*, and *burial*; which are pronounced *bizzy*, *bizness*, *berry*, and *berrial*.

*A* is now often used before words beginning with *u* long, and *an* always before those that begin with *u* short; as, *a union*, *a university*, *a useful book*; *an uproar*, *an usher*, *an umbrella*.

The diphthong *ua*, has sometimes the sound of *wa*; as in *ausuage*, *persuade*, *antiquary*. It has also the short sound of *a*; as in *guard*, *guardian*, *guarantee*.

*Ue* is often sounded like *ee*; as in *quench*, *querist*, *conquest*. It has also the sound of long *u*; as in *cue*, *hue*, *ague*. In a few words, it is pronounced like *e* short; as in *gueſſ*, *gueſſ*. In some words it is entirely sunk; as in *antique*, *oblique*, *prorogue*, *catalogue*, *dialogue*, &c.

*Ui* is frequently pronounced *ee*; as in *languid*, *anguish*, *extinguish*. It has sometimes the sound of *i* long; as in *guide*, *guile*, *disguise*: and sometimes that of *i* short; as in *guilt*, *guinea*, *guildhall*. In some words it is sounded like long *u*; as in *juice*, *suit*, *pursuit*: and in others like *oo*; as in *bruise*, *fruit*, *recruit*.

*Uo* is pronounced like *oo*; as in *quote*, *quotum*, *quondam*.

*Uy* has always the sound of long *e*; as in *plaguy*, *obloquy*, *soliloquy*; pronounced *plaguee*, &c.

### V.

*V* has the sound of flat *f*, and bears the same relation to it, as *b* does to *p*, *d* to *t*, hard *g* to *k*, and *z* to *s*. It has also one uniform sound; as, *vain*, *vanity*, *love*.

### W.

*W*, when a consonant, has nearly the sound of *oo*; as *water* resembles the sound of *coater*: but that it has a stronger and quicker sound than *oo*, and has a formation essentially different, will appear to any person who pronounces, with attention, the words *wo*, *woo*, *beware*; and who reflects that it will not admit of the article *an* before it; which *oo* would admit of. In some words it is not sounded; as in *answer*, *sword*, *wholesome*; it is always silent before *r*; as in *wrap*, *wreck*, *wrinkle*, *wrist*, *wrong*, *wry*, *bewray*, &c.

*W* before *h* is pronounced as if it were after the *h*; as, *hwy*, *why*; *hwen*, *when*; *hwat*, *what*.

*W*, is often joined to *o* at the end of a syllable, without affecting the sound of that vowel; as in *crow*, *blow*, *grow*, *know*, *row*, *flow*, &c.

When *w* is a vowel, and is distinguished in the pronunciation, it has exactly the same sound as *u* would have in the same situation; as, *draw*, *crew*, *view*, *now*, *sawyer*, *vowel*, *outlaw*.

## X.

X has three sounds, viz.

It is sounded like z at the beginning of proper names of Greek original; as in Xanthus, Xenophon, Xerxes.

It has a sharp sound like ks, when it ends a syllable with the accent upon it; as exit, exercise, excellence: or when the accent is on the next syllable, if it begin with a consonant; as, excuse, extent, expense.

It has a flat sound like gz, when the accent is not on it, and the following syllable begins with a vowel; as, exert, exist, example; pronounced, egzert, egzist, egzample.

## Y.

Y, when a consonant, has nearly the sound of ee; as, youth, York, resemble the sounds of eouth, eork; but that this is not its exact sound will be clearly perceived by pronouncing the words ye, yes, new-year, in which its just and proper sound is ascertained. It not only requires a stronger exertion of the organs of speech to pronounce it, than is required to pronounce ee; but its formation is essentially different. It will not admit of an before it, as ce will in the following example; an cel. The opinion that y and w, when they begin a word or syllable, take exactly the sound of ee and oo, has induced some Grammarians to assert, that these letters are always vowels or diphthongs.

When y is a vowel, it has exactly the same sound as i would have in the same situation; as, rhyme, system, justify, pyramid, party, fancy, hungry.

## Z.

Z has the sound of an s uttered with a closer compression of the palate by the tongue: it is the flat s; as, freeze, frozen, vizier, grazier, &c.

It may be proper to remark, that the sounds of the letters vary, as they are differently associated, and that the pronunciation of these associations depends upon the position of the accent: It may also be observed, that, in order to pronounce accurately, great attention must be paid to the vowels which are not accented. There is scarcely any

thing which more distinguishes a person of a poor education, from a person of a good one, than the pronunciation of the *unaccented* vowels. When vowels are *without the accent*, the best speakers and the lowest of the people, with very few exceptions, pronounce them in the same manner; but the unaccented vowels in the mouths of the former, have a distinct, open, and specifick sound, while the latter often totally sink them, or change them into some other sound.

### SECT. 3. *The Nature of Articulation explained.*

A CONCISE account of the origin and formation of the sounds emitted by the human voice, may, perhaps not improperly, be here introduced. It may gratify the ingenious student, and serve to explain more fully the nature of articulation, and the radical distinction between vowels and consonants.

Human voice is air sent out from the lungs, and so agitated or modified, in its passage through the windpipe and larynx, as to become distinctly audible. The windpipe is that tube, which on touching the forepart of our throat externally, we feel hard and uneven. It conveys air into the lungs for the purpose of breathing and speech. The top or upper part of the windpipe is called the *larynx*, consisting of four or five cartilages, that may be expanded or brought together, by the action of certain muscles which operate all at the same time. In the middle of the larynx there is a small opening, called the *glottis*, through which the breath and voice are conveyed. This opening is not wider than one-tenth of an inch; and, therefore, the breath transmitted through it from the lungs, moves with considerable velocity. The voice, thus formed, is strengthened and softened by a reverberation from the palate, and other hollow places in the inside of the mouth and nostrils; and as these are better or worse shaped for this reverberation, the voice is said to be more or less agreeable.

If we consider the many varieties of sound, which one and the same human voice is capable of uttering, together with

the smallness of the diameter of the glottis ; and reflect, that the same diameter must always produce the same tone, and, consequently, that to every change of tone a correspondent change of diameter is necessary ; we must be filled with admiration at the mechanism of these parts, and the sineness of the fibres that operate in producing effects so minute, so various, and in their proportions so exactly uniform. For it admits of proof, that the diameter of the human glottis is capable of more than sixty distinct degrees of contraction or enlargement, by each of which a different note is produced ; and yet, the greatest diameter of that aperture, as before observed, does not exceed one tenth of an inch.

Speech is made up of *articulate* voices : and what we call *articulation*, is performed, not by the lungs, windpipe, or larynx, but by the action of the throat, palate, teeth, tongue, lips, and nostrils. Articulation begins not, till the breath, or voice, has passed through the larynx.

The simplest articulate voices are those which proceed from an open mouth, and are by Grammarians called *vowel* sounds. In transmitting these, the aperture of the mouth may be pretty large, or somewhat smaller, or very small ; which is one cause of the variety of vowels ; a particular sound being produced by each particular aperture. Moreover, in passing through an open mouth, the voice may be *gently acted upon*, by the lips, or by the tongue and palate, or by the tongue and throat ; whence another source of variety in vowel sounds.

Thus ten simple vowel sounds may be formed, agreeably to the plan in page 3 ; and the learners, by observing the position of their mouth, lips, tongue, &c. when they are uttering the sounds, will perceive that various operations of these organs of speech are necessary to the production of the different vowel sounds ; and that by minute variations they may all be distinctly pronounced.

When the voice, in its passage through the mouth, is *totally intercepted*, or *strongly compressed*, there is formed a certain modification of articulate sound, which, as expressed by a character in writing, is called a *consonant*. Silence is

the effect of a total interception; and indistinct sound of a strong compression: and therefore a consonant is not of itself a distinct articulate voice; and its influence in varying the tones of language is not clearly perceived, unless it be accompanied by an opening of the mouth, that is, by a vowel.

By making the experiment with attention, the student will perceive, that each of the *mutes* is formed by the voice being *intercepted*, by the lips, by the tongue and palate, or by the tongue and throat; and that the *semivowels* are formed by the same organs *strongly compressing* the voice in its passage, but not totally intercepting it.

The elements of language, according to the different seats where they are formed, or the several organs of speech chiefly concerned in their pronunciation, are divided into several classes, and denominated as follows: those are called *labials*, which are formed by the lips; those *dentals*, that are formed with the teeth; *palatines*, that are formed with the palate; and *nasals*, that are formed by the nose.

The importance of obtaining, in early life, a clear, distinct, and accurate knowledge of the sounds of the first principles of language, and a wish to lead young minds to a further consideration of a subject so curious and useful, have induced the Compiler to bestow some attention on the preceding part of his work. Some writers think that these subjects do not properly constitute any part of Grammar; and consider them as the exclusive province of the spelling-book: but if we reflect, that letters and their sounds are the constituent principles of that art, which teaches us to speak and write with propriety, and that very little knowledge of their nature is acquired by the spelling-book, we must admit, that they properly belong to Grammar; and that a rational consideration of these elementary principles of language, is an object that demands the attention of the young grammarian. The sentiments of a very judicious and eminent writer (Quintilian) respecting this part of Grammar, may, perhaps, be properly introduced on the present occasion.

“ Let no persons despise, as inconsiderable, the elements  
 “ of Grammar, because it may seem to them a matter of  
 “ small consequence, to show the distinction between vowels  
 “ and consonants, and to divide the latter into liquids and  
 “ mutes. But they who penetrate into the innermost parts  
 “ of this temple of science, will there discover such refine-  
 “ ment and subtilty of matter, as are not only proper to  
 “ sharpen the understandings of young persons, but suffi-  
 “ cient to give exercise for the most profound knowledge  
 “ and erudition.”

## CHAPTER II.

*Of SYLLABLES, and the RULES for arranging them.*

A SYLLABLE is a sound either simple or compounded, pronounced by a single impulse of the voice, and constituting a word, or part of a word : as, man, man-ful.

Spelling is the art of rightly dividing words into their syllables ; or of expressing a word by its proper letters.

The following are the general rules for the division of words into syllables.

1. A single consonant between two vowels, must be joined to the latter syllable : as, de-light, bri-dal, re-source : except the letter x ; as, ex-ist, ex-amine : and except likewise words compounded ; as, up-on, un-even, dis-ease.

2. Two consonants proper to begin a word, must not be separated ; as, fa-ble, sti-fle. But when they come between two vowels, and are such as cannot begin a word, they must be divided ; as, ut-most, un-der, in-sect, er-ror, cof-fin.

3. When three consonants meet in the middle of a word, if they can begin a word, and the preceding vowel be pronounced long, they are not to be separated ; as, de-throne, de-stroy. But when the vowel of the preceding syllable is

pronounced short, one of the consonants always belongs to that syllable : as, dis-tract, dis-prove, dis-train.

4. When three or four consonants, which are not proper to begin a word, meet between two vowels, the first consonant is always kept with the first syllable in the division ; as, ab-stain, com-plete, em-broil, dan-dler, dap-ple, con-strain.

5. Two vowels, not being a diphthong, must be divided into separate syllables ; as, cru-el, de-ni-al, so-ci-e-ty.

6. Compounded words must be traced into the simple words of which they are composed ; as, good-ness, grace-ful, over-power, rest-less, never-the-less.

7. Grammatical terminations are generally separated ; as, teach-est, teach-eth, teach-ing, teach-er, contend-est, great-er, wretch-ed.

Some of the preceding rules may be liable to considerable exceptions ; and therefore it is said by Dr. Lowth and others, that the best and easiest direction for dividing the syllables in spelling, is to divide them as they are naturally separated in a right pronunciation ; without regard to the derivation of words, or the possible combination of consonants at the beginning of a syllable.

### CHAPTER III.

#### *of WORDS in general, and the RULES for spelling them.*

WORDS are articulate sounds, used by common consent, as signs of our ideas.

A word of one syllable is termed a **Monosyllable** ; a word of two syllables, a **Dissyllable** ; a word of three syllables, a **Trisyllable** ; and a word of four or more syllables, a **Polysyllable**.

All words are either **primitive** or **derivative**.

Primitive words are those which cannot be reduced to any simpler words in the language : as, man, good, content.

Derivative words are those which may be reduced to other words in English of greater simplicity: as, manful, goodness, contentment.

There are many English words which, though compounds in other languages, are to us primitives: thus, circumspect, circumvent, circumstance, delude, concave, complicate, &c. primitive words in English, will be found derivatives, when traced in the Latin tongue.

The orthography of the English language is attended with much uncertainty and perplexity. But a considerable part of this inconvenience may be remedied, by attending to the general laws of formation; and, for this end, the learner is presented with a view of such general maxims in spelling primitive, derivative, and compounded words, as have been almost universally received.

#### RULE I.

Monosyllables ending with *f*, *l*, or *s*, preceded by a single vowel, double the final consonant: as, staff, mill, pass, &c. The only exceptions are, of, if, as, is, has, was, yes, his, this, us, and thus.

#### RULE II.

Monosyllables ending with any consonants but *f*, *l*, or *s*, and preceded by a single vowel, never double the final consonant; excepting add, butt, egg, odd, err, inn, and buzz.

#### RULE III.

Words ending with *y*, preceded by a consonant, form the plurals of nouns, the persons of verbs, verbal nouns, past participles, comparatives, and superlatives, by changing *y* into *i*: as, spy, spies; I carry, thou carriest; he carrieth, or carries; carrier, carried; happy, happier, happiest.

The present participle in *ing*, retains the *y*, that *i* may not be doubled: as, carry, carrying; bury, burying, &c.

But *y*, preceded by a vowel, in such instances as the above, is not changed; as, *boy*, *boys*; *I cloy*, *he cloys*, *cloyed*, &c. except in *lay*, *pay*, and *say*; from which are formed, *laid*, *paid*, and *said*; and their compounds, *unlaid*, *unpaid*, *unsaid*, &c.

#### RULE IV.

Words ending with *y*, preceded by a consonant, upon assuming an additional syllable beginning with a consonant, commonly change *y* into *i*; as, *happy*, *happily*, *happiness*. But when *y* is preceded by a vowel, it is very rarely changed in the additional syllable; as *coy*, *coyly*; *boy*, *boyish*, *boyhood*; *annoy*, *annoyer*, *annoyance*; *joy*, *joyless*, *joyful*, &c.

#### RULE V.

Words ending with a single consonant, preceded by a single vowel, and with the accent on the last syllable, upon assuming an additional syllable beginning with a vowel, double the consonant: as, *to abet*, *an abettor*; *to begin*, *a beginner*; *a sen*, *fenny*; *wit*, *witty*; *thin*, *thinnish*, &c.

But if a diphthong precede, or the accent be on the preceding syllable, the consonant remains single: as, *to toil*, *toiling*; *to offer*, *an offering*; *maid*, *maiden*, &c.

#### RULE VI.

Words ending with any double letter but *l*, and taking *ness*, *less*, *ly*, or *ful*, after them, preserve the letter double; as, *harmlessnes*, *carelessnes*, *carelessly*, *stiffl*, *successful*, *distressful*, &c. But those words which end with double *l*, and take *ness*, *less*, *ly*, or *ful* after them, generally omit one *l*; as *fulnes*, *skille*, *full*, *skilful*, &c.

#### RULE VII.

*Ness*, *less*, *ly*, and *ful*, added to words ending with silent *e*, do not cut it off: as, *palenes*, *guileles*, *closely*, *peaceful*; except in a few words; as, *duly*, *truly*, *awful*.

## RULE VIII.

*Ment*, added to words ending with silent *c*, generally preserves the *c* from elision; as, abatement, chastisement, incitement, &c. The words judgment, abridgment, acknowledgment, are deviations from the rule.

Like other terminations, it changes *y* into *i*, when preceded by a consonant; as, accompany, accompaniment; merry, merriment.

## RULE IX.

*Able* and *ible*, when incorporated into words ending with silent *c*, almost always cut it off: as, blame, blamable; cure, curable; sense, sensible, &c.: but if *c* or *g* soft come before *e* in the original word, the *c* is then preserved in words compounded with *able*; as, change, changeable; peace, peaceable, &c.

## RULE X.

When *ing* or *ijh* are added to words ending with silent *c*, the *c* is almost universally omitted: as, place, placing; lodge, lodging; slave, slavish; prude, prudish.

## RULE XI.

Words taken into composition, often drop those letters which were superfluous in their simples; as, handful, dung-hill, withal, also, chilblain, foretel.

## PART II.

## ETYMOLOGY

## CHAPTER I.

*A GENERAL VIEW of the PARTS of SPEECH.*

THE second part of grammar is ETYMOLOGY, which treats of the different sorts of words, their derivation, and the various modifications by which the sense of a primitive word is diversified.

There are in English nine sorts of words, or, as they are commonly called, PARTS OF SPEECH; namely, the ARTICLE, the SUBSTANTIVE or NOUN, the PRONOUN, the ADJECTIVE, the VERB, the ADVERB, the PREPOSITION, the CONJUNCTION, and the INTERJECTION.

1. An Article is a word prefixed to substantives, to point them out, and to show how far their signification extends; as, *a garden*, *an eagle*, *the woman*.

2. A Substantive or noun is the name of any thing that exists, or of which we have any notion; as, *man*, *virtue*, *London*.

A substantive may, in general, be distinguished by its taking an article before it, or by its making sense of itself: as, *a book*, *the sun*, *an apple*; *temperance*, *industry*, *chastity*.

3. A Pronoun is a word used instead of a noun, to avoid the too frequent repetition of the same word: as, “The man is happy; *he* is benevolent; *he* is useful.”

4. An **Adjective** is a word added to a substantive, to express its quality; as, "An *industrious* man, a *virtuous* woman."

An Adjective may be known by its making sense with the addition of the word *thing*: as, a *good* thing; a *bad* thing: or of any particular substantive: as, a *sweet* apple; a *pleasant* prospect.

5. A **Verb** is a word which signifies to **BE**, to **DO**, or to **SUFFER**: as, "I *am*; I *rule*; I *am ruled*."

A verb may be distinguished, by its making sense with any of the personal pronouns, or the word *to*, before it: as, I *walk*, he *plays*, they *write*; or, to *walk*, to *play*, to *write*.

6. An **Adverb** is a part of speech joined to a verb, an adjective, and sometimes to another adverb, to express some quality or circumstance respecting it: as, "He reads *well*; a *truly* good man; he writes *very correctly*."

An adverb may be generally known, by its answering to the question, How? How much? When? or, Where? as, in the phrase "He reads *correctly*," the answer to the question, How does he read? is, *correctly*.

7. **Prepositions** serve to connect words with one another, and to show the relation between them: as, "He went *from* London *to* York;" "she is *above* disguise;" "they are supported *by* industry."

A preposition may be known by its admitting after it a personal pronoun, in the objective case; as *with*, *for*, *to*, &c. will allow the objective case after them; with *him*, *for* *her*, to *them*, &c.

8. A **Conjunction** is a part of speech that is chiefly

used to connect or join together sentences; so as, out of two, to make one sentence: it sometimes connects only words: as, “Thou *and* he are happy, *because* you are good.” “Two *and* three are five.”

9. Interjections are words thrown in between the parts of a sentence, to express the passions or emotions of the speaker: as, “O virtue! how amiable art thou!”

The observations which have been made, to aid learners in distinguishing the parts of speech from one another, may afford them some small assistance; but it will certainly be much more instructive, to distinguish them by the definitions, and an accurate knowledge of their nature.

In the following passage, all the parts of speech are exemplified.

1      2      7      2      5      1      2      4      7      2  
 The power of speech is a faculty peculiar to man;  
 8      5      5      7      3      7      3      4      2      7  
 and was bestowed on him by his beneficent Creator, for  
 1      4      8      6      4      2      8      9      6      6  
 the greatest and most excellent uses; but alas! how often  
 5      3      5      3      7      1      4      7      2  
 do we pervert it to the worst of purposes?

In the foregoing sentence, the words *the*, *a*, are articles; *power*, *speech*, *faculty*, *man*, *Creator*, *uses*, *purposes*, are substantives; *him*, *his*, *we*, *it*, are pronouns; *peculiar*, *beneficent*, *greatest*, *excellent*, *worst*, are adjectives; *is*, *was*, *bestowed*, *do*, *pervert*, are verbs; *most*, *how*, *often*, are adverbs; *of*, *to*, *on*, *by*, *for*, are prepositions; *and*, *but*, are conjunctions; and *alas!* is an interjection.

The number of the different sorts of words, or of the parts of speech, has been variously reckoned by different grammarians. Some have enumerated ten, making the participle a distinct part; some eight, excluding the participle, and ranking the adjective under the noun; some four, and others only two, (the noun and the verb) supposing the rest to be contained in the parts of their division. We have

followed those authors, who appear to have given them the most natural and intelligible distribution. See remarks, at page 111, on the division made by the learned Horne Tooke.

The interjection, indeed, seems scarcely worthy of being considered as a part of artificial language or speech, being rather a branch of that natural language, which we possess in common with the brute creation, and by which we express the sudden emotions and passions that agitate our frame. But, as it is used in written as well as oral language, it may in some measure be deemed a part of speech. It is, with us, a virtual sentence, in which the noun and verb are concealed under an imperfect or indigested word.

## CHAPTER II.

### *Of the ARTICLES.*

AN Article is a word prefixed to substantives, to point them out, and to show how far their signification extends ; as, *a* garden, *an* eagle, *the* woman.

In English there are but two articles, *a* and *the* ; *a* becomes *an* before a vowel\*, and before a silent *b* ; as, *an* acorn, *an* hour. But if the *b* be sounded, the *a* only is to be used ; as, *a* hand, *a* heart, *a* highway.

The inattention of writers and printers to this necessary distinction, has occasioned the frequent use of *an* before *h*, when it is to be pronounced ; and this circumstance, more than any other, has probably contributed to that indistinct utterance, or total omission of the sound signified by this letter, which very often occurs among readers and speakers.

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\* *A* Instead of *an* is now used before words beginning with *u* long. See page 16, letter *U*. It is also used before *one* ; as, *an* *one*.

*An* horse, *an* husband, *an* herald, *an* heathen, and many similar associations, are frequently to be found in works of taste and merit. To remedy this evil, readers should be taught to omit, in all similar cases, the sound of the *n*, and give the *h* its full pronunciation.

*A* or *an* is styled the indefinite article: it is used in a vague sense to point out one single thing of the kind, in other respects indeterminate: as, “ Give me *a* book;” that is, any book.

*The* is called the definite article, because it ascertains what particular thing is meant: as, “ Give me *the* book;” meaning some book referred to.

A substantive without any article to limit it, is taken in its widest sense: as, “ A candid temper is proper for man;” that is, for all mankind.

The peculiar use and importance of the articles will be seen in the following examples: “ The son of a king—the son of the king—a son of the king.” Each of these three phrases has an entirely different meaning, through the different application of the articles *a* and *the*.

“ Thou art *a* man,” is a very general and harmless position; but, “ Thou art *the* man,” (as Nathan said to David,) is an assertion capable of striking terror and remorse into the heart.

The article is omitted before nouns that imply the different virtues, vices, passions, qualities, sciences, arts, metals, herbs, &c.; as, “ prudence is commendable, falsehood is odious, anger ought to be avoided,” &c. It is not prefixed to a proper name; as, “ Alexander,” &c. (because that of itself denotes a determinate individual or particular thing,) except for the sake of distinguishing a particular family; as, “ He is *a* Howard, or of the family of the Howards;” or by way of eminence; as, “ Every man is not *a* Newton;” “ He has the courage of *an* Achilles;” or when some noun is understood; as, “ He sailed down *the* (river) Thames, in *the* (ship) Britannia.”

When an adjective is used with the noun to which the article relates, it is placed between the article and the noun; as, “*a good man*,” “*an agreeable woman*,” “*the best friend*.” On some occasions, however, the adjective precedes *a* or *an*; as, “*such a shame*,” “*as great a man as Alexander*,” “*too careless an author*.”

The indefinite article can be joined to substantives in the singular number only; the definite article may be joined also to plurals.

But there appears to be a remarkable exception to this rule, in the use of the adjectives *few* and *many*, (the latter chiefly with the word *great* before it,) which, though joined with plural substantives, yet admit of the singular article *a*; as, *a few men*, *a great many men*.

The reason of it is manifest from the effect which the article has in these phrases; it means a small or great number collectively taken, and therefore gives the idea of a whole, that is, of unity. Thus likewise, a dozen, a score, a hundred, a thousand, is one whole number, an aggregate of many collectively taken; and therefore still retains the article *a*, though joined as an adjective to a plural substantive; as, *a hundred years*, &c.

The indefinite article is sometimes placed between the adjective *many*, and a singular noun: as,

“*Full many a gem of purest ray serene,*  
 “*The dark unsathom'd caves of ocean bear:*  
 “*Full many a flow'r is born to blush unseen,*  
 “*And waste its sweetness on the desert air.*”

In these lines, the phrases, *many a gem* and *many a flower*, refer to *many gems* and *many flowers*, separately, not collectively considered.”

The definite article *the* is frequently applied to adverbs in the comparative and superlative degree; and its effect is to mark the degree the more strongly, and to define it the more precisely; as, “*the more I examine it, the better I like it. I like this the least of any.*”

## CHAPTER III.

*Of Substantives.*SECT. I. *Of Substantives in general.*

A SUBSTANTIVE or Noun is the name of any thing that exists, or of which we have any notion; as, *man, virtue, London, &c.*

Substantives are either proper or common.

Proper names or substantives, are the names appropriated to individuals; as, *George, London, Thames.*

Common names or substantives, stand for kinds containing many sorts, or for sorts containing many individuals under them; as, *animal, man, tree, &c.*

When proper names have an article annexed to them, they become common names: as, "He is the *Cicero* of his age; he is reading the *Lives of the Twelve Cæsars.*"

Common names may also be used to signify individuals, by the addition of articles or pronouns: as, "*the boy is studious; that girl is discreet.*"

To substantives belong gender, number, and case; and they are all of the third person, when spoken *of*, and of the second, when spoken *to*: as, "Blessings attend us on every side;" "Be grateful, ye children of men!"

SECT. 2. *Of Gender.*

GENDER is the distinction of sex. There are three genders, the MASCULINE, the FEMININE, and the NEUTER.

The Masculine Gender denotes animals of the male kind ; as, a man, a horse, &c.

The Feminine Gender signifies animals of the female kind ; as, a woman, a princess, &c.

The Neuter Gender denotes objects which are neither males nor females ; as, a field, a house, &c.

Some substantives naturally neuter are, by a figure of speech, converted into the masculine or feminine gender ; as, when we say of the sun, *he* is setting, and of a ship, *she* sails well, &c.

Figuratively, in the English tongue, we commonly give the masculine gender to nouns which are conspicuous for the attributes of imparting or communicating, and which are by nature strong and efficacious. Those, again, are made feminine, which are conspicuous for the attributes of containing or bringing forth, or which are peculiarly beautiful or amiable. Upon these principles the sun is said to be masculine ; and the moon, being the receptacle of the sun's light, to be feminine. The earth is generally feminine. A ship, a country, a city, &c. are likewise made feminine, being receivers or containers. Time is always masculine, on account of its mighty efficacy. Virtue is feminine from its beauty, and its being the object of love. Fortune and the church are generally put in the feminine gender.

The English language has four methods of distinguishing the sex, viz.

1. By different words : as, man, woman ; boy, girl ; son, daughter ; gander, goose ; cock, hen.

2. By a difference of termination : as, duke, dutchess ; count, countess ; poet, poetess ; hero, heroine ; actor, actress ; executer, executrix.

3. By adding an adjective or pronoun to the substantive : as, a male child, a female child ; a he-goat, a she-goat ; a he-ass, a she-ass.

4. By prefixing another substantive to the word : as, a

cock-sparrow, a hen-sparrow; a man-servant, a maid-servant.

It sometimes happens, that the same noun is either masculine or feminine. The words *parent*, *child*, *cousin*, *friend*, *neighbour*, *servant*, and several others, are used indifferently for males or females.

Nouns with variable terminations contribute to conciseness and perspicuity of expression. We have only a sufficient number of them to make us feel our want; for when we say of a woman, she is a philosopher, an astronomer, a builder, a weaver, we perceive an impropriety in the termination, which we cannot avoid; but we can say that she is a writer, a botanist, a student, because these terminations have not annexed to them the notion of sex.

### SECT. 3. *Of Number.*

NUMBER is the consideration of an object, as one or more.

Substantives are of two numbers, the singular and the plural.

The singular number expresses but one object; as, a chair, a table.

The plural number signifies more objects than one; as, chairs, tables.

Some nouns, from the nature of the things which they express, are used only in the singular form; as, wheat, pitch, gold, sloth, pride, &c.; others, only in the plural form; as, bellows, scissors, lungs, riches, &c.

Some words are the same in both numbers; as, deer, sheep, swine, &c.

The plural number of nouns is generally formed by adding *s* to the singular: as, dove, doves; face, faces; thought,

thoughts. But when the substantive singular ends in *x*, *ch* soft, *sh*, or *ss*, we add *es* in the plural: as, box, boxes; church, churches; lash, lashes; kiss, kisses. If the singular end in *ch* hard, the plural is formed by adding *s*; as, monarch, monarchs.

Nouns ending in *f* or *fe*, are rendered plural by the change of those terminations into *ves*: as, loaf, loaves; half, halves; wife, wives: except grief, relief, reproof, and several others, which form the plural by the addition of *s*. Those which end in *ff* have the regular plural: as, ruff, ruffs; except, staff, slaves.

Nouns which have *y* in the singular, with no other vowel in the same syllable, change it into *ies* in the plural: as, beauty, beauties; fly, flies; but the *y* is not changed, when there is another vowel in the syllable: as, key, keys; delay, delays.

Some nouns become plural by changing the *a* of the singular into *e*: as, man, men; woman, women; alderman, aldermen. The words, ox and child, form oxen and children; brother, makes either brothers or brethren. Sometimes the diphthong *oo* is changed into *ee* in the plural: as, foot, feet; goose, geese; tooth, teeth. Louse and mouse, make lice and mice. Penny, makes pence; die, dice (for play); die, dies (for coining.)

#### SECT. 4. *Of Case.*

THE CASES of substantives signify their different terminations, which serve to express the relations of one thing to another.

In English, substantives have but two cases, the nominative, and possessive or genitive.

The nominative case simply expresses the name of a thing, or the subject of the verb: as, "The boy plays;" "The girls learn."

The possessive or genitive case expresses the relation of property or possession; and has an apostro-

the with the letter *s* coming after it: as, “The scholar’s duty;” “My father’s house;” that is, “The duty of the scholar;” “The house of my father.”

When the plural ends in *s*, the other *s* is omitted, but the apostrophe is retained: as, “On eagles’ wings;” “The drapers’ company.”

Sometimes also, when the singular terminates in *s*, the apostrophick *s* is not added: as, “For goodness’ sake;” “For righteousness’ sake.”

English substantives may be declined in the following manner:

	SINGULAR.	PLURAL.
<i>Nominative Case.</i>	A mother.	Mothers.
<i>Possessive Case.</i>	A mother’s.	Mothers’.
<i>Nominative Case.</i>	The man.	The men.
<i>Possessive Case.</i>	The man’s	The men’s.

The English language, to express different connexions and relations of one thing to another, uses, for the most part, prepositions. The Greek and Latin among the ancient, and some too among the modern languages, as the German, vary the termination or ending of the substantive, to answer the same purpose; an example of which in the Latin is inserted, as explanatory of the nature and use of cases, viz.

	SINGULAR.	
<i>Nominative.</i>	<b>MAGISTER,</b>	A master.
<i>Genitive.</i>	<b>MAGISTRI,</b>	Master’s, of a master.
<i>Dative.</i>	<b>MAGISTRO,</b>	To a master.
<i>Accusative.</i>	<b>MAGISTRUM,</b>	The master.
<i>Vocative.</i>	<b>MAGISTER,</b>	O master.
<i>Ablative.</i>	<b>MAGISTRO,</b>	From or by a master.

## PLURAL.

<i>Nominative.</i>	<b>MAGISTRI,</b>	Masters.
<i>Genitive.</i>	<b>MAGISTRORUM,</b>	Masters', of masters.
<i>Dative.</i>	<b>MAGISTRIS,</b>	To masters.
<i>Accusative.</i>	<b>MAGISTROS,</b>	The masters.
<i>Vocative.</i>	<b>MAGISTRI,</b>	O masters.
<i>Ablative.</i>	<b>MAGISTRIS,</b>	From or by masters.

For the assertion, that there are in English but two cases of nouns, and three of pronouns, we have the authority of Lowth, Johnson, Priestley, &c. names which are sufficient to decide this point. If case in grammar mean only the variation of a noun or pronoun, by termination or within itself, (as it indisputably does,) with what propriety can we distinguish the relations signified by the addition of articles and prepositions, by the names of cases? On this supposition, instead of five or six cases, we shall have a number equal to the various combinations of the article and different prepositions with the noun, since no one of them can include or represent another\*.

But though in the sentence, "A wise man controls his passions," we cannot properly say that the noun "passions" is in the objective case, and governed by the active verb "control," yet we may with propriety assert, that the noun "passions" is the object of that active verb; and this may answer all the ends of parsing, and of showing the connexion and dependence of words under such circumstances. If, however, any teachers should be of opinion, that the business of parsing may be better conducted, by assuming, for this purpose only, an objective case of nouns, there can be no great objection raised against the practice, provided it be set in a proper light, and clearly explained to the learner.

Two or more nouns in the possessive case, are frequently united by a single *s* and one apophthegmatic sign of that case:

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\* "Case implies the different inflections or terminations of nouns, serving to express the different relations they bear to each other, and to the things they represent." *Encycl. Britannica.*

as, "John and Eliza's books;" "Abraham, Isaac, and Jacob's posterity." But when several words come between them, the apostrophe and *s* must be applied to each noun: as, "They are John's as well as Eliza's books;" "The king's and the queen's jewels were disposed of;" "They are Abraham's, but not Isaac and Jacob's posterity."

Sometimes, though rarely, two nouns in the possessive case, immediately succeed each other, in the following form: "My friend's wife's sister;" a sense which would be better expressed, by saying, "The sister of my friend's wife;" or, "my friend's sister in law." In each of the following phrases, *viz.* "A book of my brother's," "A servant of the queen's," "A soldier of the king's," there are two genitive cases; the first phrase implying, "one of the books of my brother," the next, "one of the servants of the queen;" and the last, "One of the soldiers of the king." This will be more evident to the scholar, if we supply what is understood after each genitive, and transpose the phrase: as, "Of my brother's *books*, a book;" or, "Of my brother's *books* one;" and so of the rest.

#### CHAPTER IV.

##### *Of Pronouns.*

A PRONOUN is a word used instead of a noun, to avoid the too frequent repetition of the same word: as, "The man is happy; *he* is benevolent; *he* is useful."

There are four kinds of pronouns, *viz.* the PERSONAL, the POSSESSIVE, the RELATIVE, and the ADJECTIVE PRONOUNS.

##### SECT. I. *Of the Personal Pronouns.*

THERE are five Personal Pronouns, *viz.* *I*, *thou*, *he*, *she*, *it*; with their plurals, *we*, *ye* or *you*, *they*.

Personal pronouns admit of person, number, gender, and case.

The persons of pronouns are three in each number, viz.

<i>I</i> , is the first person	}	Singular.
<i>Thou</i> , is the second person		
<i>He, she, or it</i> , is the third person	}	Plural.
<i>We</i> , is the first person		
<i>Ye or you</i> , is the second person		
<i>They</i> , is the third person		

This account of persons will be very intelligible, when we reflect that there are three persons which may be the subject of any discourse: First, the person who speaks, may speak of himself; secondly, he may speak of the person to whom he addresses himself; thirdly, he may speak of some other person: and as the speakers, the persons spoken to, and the other persons spoken of, may be many, so each of these persons must have the plural number.

The Numbers of pronouns, like those of substantives, are two, the singular and the plural: as, *I, thou, he; we, ye or you, they*.

Gender has respect only to the third person singular of the pronouns, *he, she, it*. *He* is masculine; *she* is feminine; *it* is neuter.

The persons speaking and spoken to, being at the same time the subjects of the discourse, are supposed to be present; from which, and other circumstances, their sex is commonly known, and needs not to be marked by a distinction of gender in their pronouns: but the third person or thing spoken of, being absent, and in many respects unknown, it is necessary that it should be marked by a distinction of gender; at least when some particular person or thing is spoken of, which ought to be more distinctly marked: accordingly the pronoun singular of the third person hath the three genders, *he, she, it*.

Personal pronouns have three cases; the nominative, the possessive, and the objective.

The objective case follows the verb active, or the preposition, expressing the object of an action, or of a relation.

The personal pronouns are thus declined:

	SINGULAR.	PLURAL.
<i>Nom.</i>	I.	We.
<i>Possess.</i>	Mine	Ours.
<i>Object.</i>	Me.	Us.
<i>Nom.</i>	Thou.	Ye or you.
<i>Possess.</i>	Thine.	Yours.
<i>Object.</i>	Thee.	You.
<i>Nom.</i>	He.	They.
<i>Possess.</i>	His.	Theirs.
<i>Object.</i>	Him.	Them.
<i>Nom.</i>	She.	They.
<i>Possess.</i>	Hers.	Theirs.
<i>Object.</i>	Her.	Them.
<i>Nom.</i>	It.	They.
<i>Possess.</i>	Its.	Theirs.
<i>Object.</i>	It.	Them.

### SECT. 2. *Of the Possessive Pronouns.*

THE Possessive Pronouns are such as principally relate to possession or property.

There are seven of them; viz. *my, thy, his, her, our, your, their.*

*Mine* and *thine*, instead of *my* and *thy*, were formerly used before a substantive or adjective beginning with a vowel or a silent *h*: as, “Blot out all *mine* iniquities.”

The possessives, *his*, *mine*, *thine*, may be accounted either possessive pronouns, or the possessive cases of their respective personal pronouns.

When the possessive pronouns are prefixed to substantives, or are parted from them only by an adjective, they admit of no variation, whatever be the number or case of the noun: as, *my* young cousin is dead; I know *thy* parents; I have heard of *his* extraordinary merit; she lives with *her* mother; *our* books are torn; I will come to *your* house; *their* situation is miserable.

When they are separated from the noun by a verb, or when the noun is understood, all of them except *his*, vary their terminations: as, this hat *is* mine, and the other *is* *thine*; those trinkets are *hers*; this house is *ours*, and that is *yours*; *theirs* is more commodious than *ours*. But these variations are in fact the possessive cases of the personal pronouns.

The two words *own* and *self*, are used in conjunction with pronouns. *Own* is added to possessives, both singular and plural: as, “*my own* hand, *our own* house.” It is emphatical, and implies a silent contrariety or opposition: as, “I live in *my own* house,” that is, “not in a hired house.” *Self* is added to possessives: as, *myself*, *yourselves*; and sometimes to personal pronouns: as, *himself*, *itself*, *themselves*. It then, like *own*, expresses emphasis and opposition: as, “I did this *myself*,” that is, “not another;” or it forms a reciprocal pronoun: as, “We hurt ourselves by vain rage.”

*Himself, themselves*, are now used in the nominative case, instead of *himself, themselves*: as, “He came *himself*”; “*Himself* shall do this;” “They performed it *themselves*.”

### SECT. 3. *Of Relative Pronouns.*

Relative Pronouns are such as relate to some word or phrase going before, which is thence called the antecedent: they are *who*, *which*, and *that*; as, “The man is happy *who* lives virtuously.”

*What* is a kind of compound relative, including both the antecedent and the relative, and is equivalent to *that which*: as, “This is *what* I wanted;” that is to say, “*the thing which* I wanted.”

*Who* is applied to persons, *which* to animals and inanimate things: as, “He is a *friend*, *who* is faithful in adversity;” “The *bird*, *which* sung so sweetly, is flown;” “This is the *tree*, *which* produces no fruit.”

*That*, as a relative, is often used to prevent the too frequent repetition of *who* and *which*. It is applied to both persons and things: as, “*He that* acts wisely deserves praise;” “Modesty is a *quality that* highly adorns a woman.”

*Who* is of both numbers, and is thus declined.

SINGULAR AND PLURAL.

<i>Nominative.</i>	<i>Who.</i>
<i>Possessive.</i>	<i>Whose.</i>
<i>Objective.</i>	<i>Whom.</i>

*Which*, *that*, and *what*, are likewise of both numbers, but they do not vary their termination; except that *whose* is sometimes used as the possessive case of *which*: as, “Is there any other doctrine *whose* followers are punished?”

—“And the fruit  
“Of that forbidden *tree whose* mortal taste  
“Brought death”

MILTON.

—“Pure the joy without alloy,  
“*Whose* very rapture is tranquillity.”

YOUNG.

“The lights and shades, *whose* well-accorded strife  
“Gives all the strength and colour of our life.” POPE.

“This is one of the clearest characteristicks of its being a  
“religion *whose* origin is divine.” DR. BLAIR.

By the use of this license, one word is substituted for three: as, “*Philosophy, whose* end is to instruct us in the knowledge of nature”—for, “*Philosophy, the end of which* is to instruct us.”

*Who* and *which* have sometimes the words *soever* and *ever* annexed to them; as, *whosoever* or *whoever*, *whichsoever* or *whichever*; but they are seldom used.

The word *that* is sometimes a relative, sometimes a demonstrative pronoun, and sometimes a conjunction. It is a relative, when it may be turned into *who* or *which* without destroying the sense: as, “They *that* (who) reprove us, may be our best friends;” “From every thing *that* (which) you see, derive instruction.” It is a demonstrative pronoun when it is followed immediately by a substantive, to which it is either joined or refers, and which it limits or qualifies: as, “*That* boy is industrious;” “*That* belongs to me.” It is a conjunction, when it joins sentences together, and cannot be turned into *who* or *which*, without destroying the sense: as, “Take care *that* every day be well employed.” “I hope he will believe *that* I have not acted improperly.”

*Who*, *which*, and *what*, are called *Interrogatives*, when they are used in asking questions: as, “*Who* is he?” “*Which* is the book?” “*What* art thou doing?”

*Whether* was formerly made use of to signify interrogation: as, “*Whether* of these shall I choose?” but it is now seldom used, the interrogative *which* being substituted for it. Some Grammarians think that the use of it should be revived, as, like *either* and *neither* it points to the dual number; and would contribute to render our expressions concise and definite.

Some writers have classed the interrogatives as a separate kind of pronouns; but they are too nearly related to the relative pronouns, both in nature and form, to render such a division proper. They do not, in fact, lose the character of relatives, when they become interrogatives. The only difference is, that *without* an interrogation, the relatives have reference to a subject which is antecedent, definite,

and known; with an interrogation, to a subject which is subsequent, indefinite, and unknown, and which it is expected that the *answer* should express and ascertain.

#### SECT. 4. *Of the Adjective Pronouns.*

Adjective Pronouns are of a mixed nature, participating the properties both of the pronoun and the adjective. The following are of this class: *each*, *every*, *either*; *this*, *that*, and their plurals, *these* *those*; *some*, *one*, *any*, *all*, and *such*.

The adjective pronouns may be subdivided into three sorts, namely, the *distributive*, the *demonstrative*, and the *indefinite*.

1. The *distributive* are those which denote the persons or things that make up a number, as taken separately and singly. They are *each*, *every*, *either*: as, “*Each* of his brothers is in a favourable situation;” “*Every* man must account for himself;” “I have not seen *either* of them.”

*Each* relates to two or more persons or things, and signifies either of the two, or every one of any number taken separately.

*Every* relates to several persons or things, and signifies each one of them all taken separately. This pronoun was formerly used apart from its noun, but it is now constantly annexed to it, except in legal proceedings; as, in the phrase “*all* and *every* of them.”

*Either* relates to two persons or things taken separately, and signifies the one or the other. To say, “*either* of the three,” is therefore improper.

*Neither* imports “*not either*;” that is, not one nor the other; as, “*Neither* of my friends was there.”

2. The *demonstrative*, are those which precisely point out the subjects to which they relate: *this* and

*that, these and those*, are of this class; as, “*This* is true charity, *that* is only its image.”

*This* refers to the nearest person or thing, and *that* to the most distant: as, “*This* man is more intelligent than *that*. “*This* indicates the latter or last mentioned; *that*, the former or first mentioned: as, “Both wealth and poverty are temptations; *that*, tends to excite pride, *this*, discontent.”

Perhaps the words *former* and *latter* may be properly ranked amongst the demonstrative pronouns, especially in many of their applications. The following sentence may serve as an example: “It was happy for the state, that Fabius continued in the command with Minucius: the *former*’s phlegm was a check upon the *latter*’s vivacity.”

3. The *indefinite* are those which express their subjects in an indefinite or general manner. The following are of this kind: *Some, other, any, one, all, such, &c.*

Of these pronouns, only the words *one* and *other* are varied. *One* is subject to no other variation than that of the possessive case, which it forms in the same manner as substantives; as, *one, one’s*. This word has a general signification, meaning people at large; and sometimes also a peculiar reference to the person who is speaking: as, “*one* ought to pity the distresses of mankind;” “*one* is apt to love *one’s* self.”

*Other* is declined in the following manner:

	SINGULAR.	PLURAL.
Nom.	<i>Other</i>	<i>Other’s.</i>
Poss.	<i>Other’s</i>	<i>Others’.</i>
Obj.	<i>Other</i>	<i>Others.</i>

The plural *others* is only used when apart from the noun to which it refers, whether expressed or understood: as, “When thou hast perused these papers, I will send thee

the *others*;" "He pleases some, but he disgusts *others*." When this pronoun is joined to nouns, either singular or plural, it has no variation; as, "the other man," "the other men."

The following phrases may serve to exemplify the indefinite pronouns. "Some of you are wise and good;" "A few of them were idle, the *others* industrious;" "Neither is there *any* that is unexceptionable;" "One ought to know *one's* own mind;" "They were *all* present;" "Such is the state of man, that he is never at rest;" "Some are happy, while *others* are miserable."

The word *another* is composed of the indefinite article prefixed to the word *other*.

*None* is used in both numbers: as, "None is so deaf as he that will not hear;" "None of those are equal to these;" It seems originally to have signified, according to its derivation, *not one*, and therefore to have had no plural; but it is now also used plurally: as, "None that go unto her *return* again." *Prov.* ii. 19.—"Terms of peace were *none* vouchsaf'd." *MILTON.*—"None of them *are* varied to express the gender."——"None of them *have* different endings for the numbers." *LOWTH'S Introduction.*——"None of their productions *are* extant." *DR. BLAIR.*

Thus have we endeavoured to distinguish the adjective pronouns, though it is difficult to divide them in an exact and unexceptionable manner. Some of them, in particular applications, might have been differently classed; but it is presumed that, in general, the distribution is tolerably correct. All the pronouns, except the personal and relative, may indeed, in a general view of them, be considered as *definitive* pronouns, because they define or ascertain the extent of the common name, or general term, to which they refer, or are joined; but as each class of them does this, more or less exactly, or in a manner peculiar to itself, a division adapted to this circumstance appears to be suitable to the nature of things, and the understanding of learners.

It has been the opinion of some respectable grammarians, that the words *this*, *that*, *any*, *some*, *such*, *his*, *their*, *our*, &c. are pronouns, when they are used separately from the nouns to which they relate; but that, when they are joined to those nouns, they are not to be considered as belonging to this species of words; because, in this association, they rather ascertain a substantive, than supply the place of one. They assert that, in the phrases, “give me *that*,” “*this* is *John's*,” and “*such* were *some* of you,” the words in Italics are pronouns; but that, in the following phrases, they are not pronouns; “*this* book is instructive,” “*some* boys are ingenious,” “*my* health is declining,” “*our* hearts are deceitful,” &c. Other grammarians think, that none of these forms of speech can properly be called pronouns; as the genuine pronoun stands by itself, without the aid of a noun expressed or understood. They are of opinion, that in the expressions, “give me *that* ;” “*this* is *John's*,” &c. the noun is always understood, and must be supplied in the mind of the reader: as, “give me *that book* ;” “*this book* is *John's* ;” “and *such persons* were *some persons* amongst you.” We have distributed these parts of speech, in the mode which is generally observed by grammarians: but, for the information of students, and to direct their inquiries on the subject, we state the different opinions of several judicious writers on Grammar.

## CHAPTER V.

## Of ADJECTIVES.

SECT. 1. *Of the nature of Adjectives, and the degrees of comparison.*

AN Adjective is a word added to a substantive, to express its quality: as, “An *industrious* man;” “A *virtuous* woman;” “A *benevolent* mind.”

In English the adjective is not varied on account of gender, number, or case. Thus we say, “A *careless* boy; *careless* girls.”

The only variation which it admits, is that of the degrees of comparison.

There are commonly reckoned three degrees of comparison; the **POSITIVE**, **COMPARATIVE**, and **SUPERLATIVE**.

Grammarians have generally enumerated these three degrees of comparison; but the first of them has been thought by some writers, to be, improperly, termed a degree of comparison; as it seems to be nothing more than the simple form of the adjective, and to imply not either comparison or degree. This opinion may be well founded, unless the adjective be supposed to imply comparison or degree, by containing a secret or general reference to other things; as, when we say, "he is a *tall* man," "this is a *fair* day," we make some reference to the ordinary size of men, and to different weather.

The Positive State expresses the quality of an object, without any increase or diminution; as, good, wise, great.

The Comparative Degree increases or lessens the positive in signification; as, wiser, greater, less wise.

The Superlative Degree increases or lessens the positive to the highest or lowest degree; as, wisest, greatest, least wise.

The simple word, or positive, becomes comparative by adding *r* or *er*; and the superlative, by adding *st* or *est*, to the end of it. And the adverbs *more* and *most*, placed before the adjective, have the same effect; as, wise, *more* wise, *most* wise.

The termination in *ish* may be accounted in some sort a degree of comparison, by which the signification is diminished below the positive: as, *black*, *blackish*, or tending to blackness; *salt*, *saltish*, or having a little taste of salt.

The word *rather* is very properly used to express a small degree or excess of a quality: as, “She is *rather* profuse in her expenses.”

Monosyllables, for the most part, are compared by *er* and *est*; and dissyllables by *more* and *most*: as, mild, milder, mildest; frugal, more frugal, most frugal. Dissyllables ending in *y*; as, happy, lovely; and in *le* after a mute, as, able, ample; or accented on the last syllable, as, discreet, polite; easily admit of *er* and *est*: as, happier, happiest; abler, ablest; politer, politest. Words of more than two syllables hardly ever admit of those terminations.

In some words the superlative is formed by adding the adverb *most* to the end of them; as, nethermost, uttermost or utmost, undermost, uppermost, foremost.

In English, as in most languages, there are some words of very common use, (in which the caprice of custom is apt to get the better of analogy,) that are irregular in this respect: as, “good, better, best; bad, worse, worst; little, less, least; much or many, more, most;” and a few others.

An adjective put without a substantive, with the definite article before it, becomes a substantive in sense and meaning, and is written as a substantive; as, “Providence rewards *the good*, and punishes *the bad*.”

Various nouns placed before other nouns assume the nature of adjectives; as, sea fish, wine vessel, corn field, meadow ground, &c.

Numerical adjectives are either cardinal, or ordinal: cardinal, as one, two, three, &c.; ordinal, as, first, second, third, &c.

### SECT. 2. *Remarks on the Subject of Comparison.*

If we consider the subject of comparison attentively, we shall perceive that the degrees of it are infinite in number, or at least indefinite.—A mountain is larger than a mite;—by how many degrees? How much bigger is the earth than a grain of sand? By how many degrees was Socrates wiser

than Alcibiades? Or by how many is snow whiter than this paper? It is plain, that to these and the like questions, no. *definite* answers can be returned.

In quantities, however, that may be *exactly* measured, the degrees of excess may be exactly ascertained. A foot is just twelve times as long as an inch; and an hour is sixty times longer than a minute. But, in regard to *qualities*, and to those quantities which cannot be measured exactly, it is impossible to say how many degrees may be comprehended in the comparative excess.

But though these degrees are infinite or indefinite in fact, they cannot be so in language; nor would it be convenient, if language were to express many of them. In regard to unmeasured quantities and qualities, the degrees of more and less, (besides those marked above,) may be expressed intelligibly, at least, if not accurately, by certain adverbs, or words of like import: as, “Socrates was *much* wiser than Alcibiades;” “Snow is *a great deal* whiter than this paper;” “Epaminondas was *by far* the most accomplished of the Thebans;” “The evening star is a *very* splendid object, but the sun is *incomparably* more splendid;” “The Deity is *infinitely* greater than the greatest of his creatures.” The inaccuracy of these and the like expressions is not a material inconvenience; and, though it were, it is unavoidable: for human speech can only express human thought; and where thought is necessarily inaccurate, language must be so too.

## CHAPTER VI.

### Of VERBS.

#### SECT. I. *Of the nature of Verbs in general.*

A VERB is a word which signifies to BE, to DO, or to SUFFER: as, “I am, I rule, I am ruled.”

Verbs are of three kinds; ACTIVE, PASSIVE, and

**NEUTER.** They are also divided into **REGULAR**, **IRREGULAR**, and **DEFECTIVE**.

A **Verb Active** expresses an action, and necessarily implies an agent, and an object acted upon: as, to love; "I love Penelope."

A **Verb Passive** expresses a passion or a suffering, or the receiving of an action; and necessarily implies an object acted upon, and an agent by which it is acted upon: as, to be loved; "Penelope is loved by me."

A **Verb Neuter** expresses neither action nor passion, but being, or a state or condition of being: as, "I am, I sleep, I sit."

The verb active is also called *transitive*, because the action passes over to the object, or has an effect upon some other thing: as, "The tutor instructs his pupils;" "I esteem the man," &c.

Verbs neuter may properly be denominated *intransitives*, because the effect is confined within the agent, and does not pass over to any object: as, "I sit, he lives, they sleep."

Some of the verbs that are usually ranked among neutrals, make a near approach to the nature of a verb active, but may be distinguished from it by their being intransitive: as, to run, to walk, &c. The rest are absolutely neuter, and expressive of a middle state between action and passion; as, to stand, to lie, &c.

In English many verbs are used both in an active and neuter signification, the construction only determining of which kind they are: as, to flatten, signifying to make even or level, is a verb active; but when it signifies to grow dull or insipid, it is a verb neuter.

Auxiliary or helping verbs, are those by the help of which the English verbs are principally conju-

gated. They are, *do*, *be*, *have*, *shall*, *will*, *may*, *can*, with their variations; and *let* and *must*, which have no variation.

*Let*, as a principal verb, has *lettest* and *letteth*; but as a helping verb it admits of no variation.

To verbs belong NUMBER, PERSON, MOOD, and TENSE.

SECT. 2. *Of Number and Person.*

Verbs have two numbers, the Singular and the Plural: as, “I run, we run,” &c.

In each number there are three persons; as,

	SINGULAR	PLURAL.
<i>First Person.</i>	I love	We love.
<i>Second Person.</i>	Thou lovest.	Ye or you love.
<i>Third Person.</i>	He loves.	They love.

Thus the verb, in some parts of it, varies its endings, to express, or agree with, different persons of the same number: as, “I *love*, thou *lovest*; he *loveth*, or *loves* ;” and also to express different numbers of the same person: as, “thou *lovest*, ye *love*; he *loveth*, they *love*.” In the plural number of the verb, there is no variation of ending to express the different persons; and the verb, in the three persons plural, is the same as it is in the first person singular. Yet this scanty provision of terminations is sufficient for all the purposes of discourse, and no ambiguity arises from it: the verb being always attended, either with the noun expressing the subject acting or acted upon, or with the pronoun representing it. For this reason, the plural termination in *en*, *they loren*, *they weren*, formerly in use, was laid aside as unnecessary, and has long been obsolete.

SECT. 3. *Of Moods and Participles.*

Mood or Mode is a particular form of the verb, showing the manner in which the being, action, or passion is represented.

The nature of a mood may be more intelligibly explained to the scholar, by observing, that it consists in the change which the verb undergoes, to signify various intentions of the mind, and various modifications and circumstances of action: which explanation, if compared with the following account and uses of the different moods, will be found to agree with and illustrate them.

There are five moods of verbs, the **INDICATIVE**, the **IMPERATIVE**, the **POTENTIAL**, the **SUBJUNCTIVE**, and the **INFINITIVE**.

The Indicative Mood simply indicates or declares a thing: as, “He loves; he is loved;” or it asks a question as, “Does he love?” “Is he loved?”

The Imperative Mood is used for commanding, exhorting, intreating, or permitting: as, “Depart thou; mind ye; let us stay; go in peace.”

Though this mood derives its name from its intimation of command, it is used on occasions of a very opposite nature, even in the humblest supplications of an inferior being to one who is infinitely his superior: as, “Give us this day our daily bread; and forgive us our trespasses.”

The Potential Mood implies possibility or liberty, power, will, or obligation: as, “It may rain; he may go or stay; I can ride; he would walk; they should learn.”

The Subjunctive Mood represents a thing under a condition, motive, wish, supposition, &c. ; and is preceded by a conjunction, expressed or understood, and attended by another verb: as, “ I will respect him, *though* he chide me;” “ Were he good, he would be happy:” that is, “ *if* he were good.”

The Infinitive Mood expresses a thing in a general and unlimited manner, without any distinction of number or person; as, “ to act, to speak, to be feared.”

The Participle is a certain form of the verb, and derives its name from its participating, not only of the properties of a verb, but also of those of an adjective: as, “ I am desirous of *knowing* him;” “ *admired* and *applauded*, he became vain;” “ *Having finished* his work, he submitted it,” &c.

There are three participles, the Present or Active; the Perfect or Passive, and the Compound Perfect; as, “ *loving*, *loved*, *having loved*.”

The active participle signifies *imperfect* action, or action begun and not ended: as, “ I *am writing* a letter.” The passive participle signifies action *perfect*, or *finished*: as, “ The letter *is written*.”

The participle is distinguished from the adjective, by the former’s expressing the idea of time, and the latter’s denoting only a quality. The phrases, “ *loving* to give as well as to receive,” “ *moving* in haste,” “ *heated* with liquor,” contain participles giving the idea of time; but the epithets contained in the expressions, “ a *loving* child,” “ a *moving* spectacle,” “ a *heated* imagination,” mark simply the qualities referred to, without any regard to time; and may properly be called participial adjectives.

Participles not only convey the notion of time; they also signify actions, and govern the cases of pronouns, in the

same manner as verbs do; and therefore should be comprehended in the general name of verbs. That they are mere modes of the verb, is manifest, if our definition of a verb be admitted: for they signify being, doing, or suffering, with the designation of time superadded. But if the essence of the verb be made to consist in affirmation or assertion, not only the participle will be excluded from its place in the verb, but the infinitive itself also; which certain ancient grammarians of great authority held to be alone the genuine verb \*.

The following phrases, even when considered in themselves, show that participles include the idea of time: "The letter *being written*, or *having been written*;" "Charles *being writing*, *having written*, or *having been writing*." But when arranged in an entire sentence, which they must be to make a complete sense, they show it still more evidently: as, "Charles *having written* the letter, sealed and despatched it."

Participles sometimes perform the office of substantives, and are used as such; as in the following instances: "The *beginning*;" "a good *understanding*;" "excellent *writing*;" "The Chancellor's *being attached* to the King secured his crown;" "The general's *having failed* in this enterprise

\* In our definition of the verb, we are supported by the authority of Bishop Lowth, and most other writers on Grammar. There are, however, some grammarians, who consider *assertion* as the essence of the verb: but, as the participle and the infinitive, if retained, would prove insuperable objections to their scheme, they have, without hesitation, denied the former a place in the verb, and declared the latter to be only an abstract noun. This appears to be going rather too far, in support of a system. It seems to be incumbent on these grammarians, to reject also the imperative mood. What part of speech would they make the verbs in the following sentences? "Depart instantly; improve your time; forgive us our sins." Will it be said, that the verbs, in these phrases, are assertions?

occasioned his disgrace;" "John's *having been writing* a long time had wearied him."

That the words in Italics of the three latter examples, perform the office of substantives, and may be considered as such, will be evident, if we reflect, that the first of them has exactly the same meaning and construction as, "The Chancellor's attachment to the King secured his crown;" and that the other examples will bear a similar construction. The words, *being attached*, govern the word *Chancellor's* in the possessive case, in the one instance, as clearly as *attachment* governs it in that case, in the other: and it is only substantives, or words and phrases which operate as substantives, that govern the genitive or possessive case.

The following sentence is not precisely the same as the above, either in sense or construction, though, except the genitive case, the words are the same, "The Chancellor, being attached to the King, secured his crown." In the former, the words, *being attached*, form the nominative case to the verb, and are stated as the cause of the effect; in the latter, they are not the nominative case, and make only a circumstance to *Chancellor*, which is the proper nominative. It may not be improper to add another form of this sentence, by which the learner may better understand the peculiar nature and form of each of these modes of expression: "The Chancellor being attached to the King, his crown was secured." This constitutes what is properly called, the Case Absolute.

#### SECT. 4. *Remarks on the Potential Mood.*

THAT the Potential Mood should be separated from the Subjunctive, is evident, from the complexness and confusion which are produced by their being blended together, and from the distinct nature of the two moods; the former of which may be expressed without any condition, supposition, &c. as will appear from the following instances: "They *might* have done better;" "We *may* always act uprightly;" "He was generous, and *would* not take revenge;" "We *should* resist the allurements of vice;" "I

could formerly indulge myself in things, which I *cannot* now think of but with pain."

Some grammarians have supposed that the Potential Mood, as distinguished above from the Subjunctive, coincides with the Indicative. But as the latter "simply indicates or declares a thing," it is manifest that the former, which modifies the declaration, and introduces an idea materially distinct from it, must be considerably different. "*I can* walk," "*I should* walk," appear to be so essentially distinct from the simplicity of, "*I walk*," "*I walked*," as to warrant a correspondent distinction of moods. The Imperative and Infinitive Moods, which are allowed to retain their rank, do not appear to contain such strong marks of discrimination from the Indicative, as are found in the Potential Mood.

There are other writers on this subject, who exclude the Potential Mood from their division, because it is formed, not by varying the principal verb, but by means of the auxiliary verbs *may*, *can*, *might*, *could*, *would*, &c.: but if we recollect, that moods are used "to signify various intentions of the mind, and various modifications and circumstances of action," we shall perceive that those auxiliaries, far from interfering with this design, do, in the clearest manner, support and exemplify it. On the reason alleged by these writers, the greater part of the Indicative Mood must also be excluded; as but a small part of it is conjugated without auxiliaries. The Subjunctive too will fare no better; since it so nearly resembles the Indicative; and is formed by means of conjunctions, expressed or understood, which do not more effectually show the varied intentions of the mind, than the auxiliaries do which are used to form the Potential Mood.

Some writers have given our moods a much greater extent than we have assigned to them. They assert that the English language may be said, without any great impropriety, to have as many moods as it has auxiliary verbs; and they allege, in support of their opinion, that the com-

pound expressions which they help to form, point out those various dispositions and actions, which, in other languages, are expressed by moods. But whether this be admitted or not, it cannot be denied that the conjugation or variation of verbs, in the English language, is effected, almost entirely, by the means of auxiliaries. We must, therefore, accommodate ourselves to this circumstance; and do that by their assistance, which has been done in the learned languages, (a few instances to the contrary excepted,) in another manner, namely, by varying the form of the verb itself. At the same time, it is necessary to set proper bounds to this business, so as not to occasion obscurity and perplexity, when we mean to be simple and perspicuous. Instead, therefore, of making a separate mood for every auxiliary verb, and introducing moods *Interrogative*, *Optative*, *Promissive*, *Hortative*, *Precative*, &c. we have exhibited such only as are obviously distinct; and which, whilst they are calculated to unfold and display the subject intelligibly to the learner, seem to be sufficient, and not more than sufficient, to answer all the purposes for which moods were introduced.

From Grammarians who form their ideas, and make their decisions, respecting these points of English Grammar, on the principles and construction of languages, which, in these respects, do not suit the peculiar nature of our own, but differ essentially from it, we may very naturally expect plans that are neither perspicuous nor consistent, and which will tend more to perplex than inform the learner.

### SECT. 5. *Of the Tenses.*

TENSE, being the distinction of time, might seem to admit only of the present, past, and future; but to mark it more accurately, it is made to consist of six variations, viz. the PRESENT, the IMPERFECT

the **PERFECT**, the **PLUPERFECT**, and the **FIRST** and **SECOND FUTURE TENSES**.

The Present Tense represents an action or event as passing at the time in which it is mentioned: as, "I rule; I am ruled; I think; I fear."

The present tense likewise expresses a character, quality, &c. at present existing: as, "He is an able man;" "She is an amiable woman." It is also used in speaking of actions continued, with occasional intermissions, to the present time: as, "He frequently rides;" "He walks out every morning;" "He goes into the country every summer." We sometimes apply this tense even to persons long since dead: as, "Seneca reasons and moralizes well;" "Job speaks feelingly of his afflictions."

The present tense, preceded by the words *when*, *before*, *after*, *till*, *as soon as*, &c. is sometimes used to point out the relative time of a future action: as, "When he arrives he will hear the news;" "He will not hear the news till he arrives;" "He will hear it before he arrives, or as soon as he arrives, or, at farthest, soon after he arrives."

In animated historical narrations, this tense is sometimes substituted for the imperfect tense: as, "He *enters* the territory of the peaceable inhabitants; he *fights* and *conquers*, takes an immense booty, which he *divides* amongst his soldiers, and *returns* home to enjoy an empty triumph."

The Imperfect Tense represents the action or event, either as past and finished, or as remaining unfinished at a certain time past: as, "I loved her, for her modesty and virtue;" "They *were* travelling post when he met them."

The Perfect Tense not only refers to what is past, but also conveys an allusion to the present:

time: as, “I have finished my letter;” “I have seen the person that was recommended to me.”

In the former example, it is signified that the finishing of the letter, though past, was at a period immediately, or very nearly preceding the present time. In the latter instance, it is uncertain whether the person mentioned was seen by the speaker a long or a short time before. The meaning is, “I have seen him sometime in the course of a period which includes, or comes to, the present time.” When the particular time of any occurrence is specified, as prior to the present time, this tense is not used: for it would be improper to say, “I *have seen* him yesterday,” or, “I *have finished* my work last week.” In these cases the imperfect is necessary: as, “I *saw* him yesterday;” “I *finished* my work last week.” But when we speak indefinitely of any thing past, as happening or not happening in the day, year, or age, in which we mention it, the perfect must be employed; as, “I *have been* there this morning;” “I *have travelled* much this year;” “We *have escaped* many dangers through life.” In referring, however, to such a division of the day as is past before the time of our speaking, we use the imperfect: as, “They *came* home this morning;” “He *was* with them in the afternoon.”

The perfect tense, and the imperfect tense, both denote a thing that is past; but the former denotes it in such a manner, that there is still actually remaining some part of the time to slide away, wherein we declare the thing has been done; whereas the imperfect denotes the thing or action past, in such a manner, that nothing remains of that time wherein it was done. If we speak of the present century, we say, “Philosophers *have made* great discoveries in the present century;” but if we speak of the last century, we say, “Philosophers *made* great discoveries in the last century;” “He *has been* much afflicted this year;” “I *have*

(this week *read* the king's proclamation;" "I *here heard* great news this morning." In these instances, "He *has been*," "I *have read*," and "heard," denote things that are past; but they occurred in this year, in this week, and to-day; and still there remains a part of this year, week, and day, whereof I speak.

In general, the perfect tense may be applied wherever the action is connected with present time, by the actual existence, either of the author, or of the work, though it may have been performed many centuries ago; but if neither the author nor the work now remains, it cannot be used. We may say, "Cicero *has written* orations;" but we cannot say, "Cicero *has written* poems;" because the orations are in being, but the poems are lost. Speaking of priests in general; we may say, "They *have* in all ages *claimed* great powers;" because the general order of the priesthood still exists: but if we speak of the Druids, or any particular order of priests, which does not now exist, we cannot use this tense. We cannot say, "The Druid priests *have claimed* great powers;" but must say, "The Druid priests *claimed* great powers;" because that order is now totally extinct.

The Pluperfect Tense represents a thing, not only as past, but also as prior to some other point of time specified in the sentence: as, "I had finished my letter before he arrived."

The First Future Tense represents the action as yet to come, either with or without respect to the precise time when: as, "The sun will rise to-morrow;" "I shall see them again."

The Second Future intimates that the action will be fully accomplished, at or before the time of another future action or event: as, "I shall have dined at (or before) one o'clock;" "The two

houses will have finished their business when (or before) the king comes to prorogue them."

It is to be observed, that in the subjunctive mood, the event being spoken of under a condition or supposition, or in the form of a wish, and therefore as doubtful and contingent, the verb itself in the present, and the auxiliary both of the present and past imperfect times, often carry with them somewhat of a future sense: as, "If he come to-morrow, I may speak to him;" "If he should, or would come to-morrow, I might, would, could, or should speak to him." Observe also, that the auxiliaries *should* and *would*, in the imperfect times, are used to express the present and future as well as the past: as, "It is my desire, that he should, or would, come now, or to-morrow;" as well as, "It was my desire, that he should or would come yesterday." So that in this mood the precise time of the verb is very much determined by the nature and drift of the sentence.

From the preceding representation of the different tenses, it appears, that each of them has its peculiar and distinct province; and that though some of them may sometimes be used promiscuously, or substituted one for another, in cases where great accuracy is not required, yet there is a real and essential difference in their meaning.

The present, past, and future tenses, may be used either *definitely* or *indefinitely*, both with respect to time and action. When they denote customs or habits, and not individual acts, they are applied indefinitely: as, "Virtue *promotes* happiness;" "The old Romans *governed* by benefits more than by fear;" "I *shall* hereafter *employ* my time more usefully." In these examples, the words, *promotes*, *governed*, and *shall employ*, are used indefinitely, both in regard to action and time; for they are not confined to individual actions, nor to any precise points of present, past, or future time. When they are applied to signify particular actions, and to ascertain the precise points of time to which they

are confined, they are used definitely; as in the following instances. “My brother *is writing* ;” “He *built* the house last summer, but did not *inhabit* it till yesterday.” “He *will write* another letter to-morrow.”

The different tenses also represent an action as *complete* or *perfect*, or as *incomplete* or *imperfect*. When I say, “A merry heart *maketh* a cheerful countenance ;” I express by the word *maketh* an incomplete action or operation, which is always *doing*, and never can be said to be *done* and *over*. So in the phrases, “I *was writing*,” “I *shall be writing*,” imperfect, unfinished actions are signified. But the following examples, “I *wrote*,” “I *have written*,” “I *had written*,” “I *shall have written*,” all denote complete perfect action.

These remarks are subjoined, with a view to show the scholar the powers of the tenses, and some of the various purposes to which they may be applied. “*Harris's Hermes*,” “*Beattie's Theory of Language*,” and “*Pickbourn's Dissertation on the English Verb*,” contain ingenious representations of verbs and their tenses; which, with the books at large, the Author recommends to the attentive perusal of inquisitive students, when they shall have acquired a general knowledge of English Grammar.

#### SECT. 6. *The Conjugation of the Auxiliary Verbs TO HAVE and TO BE.*

THE Conjugation of a verb is the regular combination and arrangement of its several numbers, persons, moods, and tenses.

The conjugation of an active verb is styled the ACTIVE VOICE; and that of a passive verb, the PASSIVE VOICE.

The auxiliary and active verb TO HAVE, is conjugated in the following manner.

## TO HAVE.

## Indicative Mood.

## PRESENT TENSE.

## SINGULAR.

## PLURAL.

1. Pers. I have.	1. We have.
2. Pers. Thou hast.	2. Ye or you have.
3. Pers. He, she, or it } hath or has.	3. They have.

## IMPERFECT TENSE.

## SINGULAR.

## PLURAL.

1. I had.	1. We had.
2. Thou hadst.	2. Ye or you had.
3. He, &c. had.	3. They had.

## PERFECT TENSE.

## SINGULAR.

## PLURAL.

1. I have had.	1. We have had.
2. Thou hadst had.	2. Ye or you have had.
3. He has had.	3. They have had.

## PLUPERFECT TENSE\*.

## SINGULAR.

## PLURAL.

1. I had had.	1. We had had.
2. Thou hadst had.	2. Ye or you had had.
3. He had had.	3. They had had.

## FIRST FUTURE TENSE.

## SINGULAR.

## PLURAL.

1. I shall or will have.	1. We shall or will have.
2. Thou shalt or wilt have.	2. Ye or you shall or will have.
3. He shall or will have.	3. They shall or will have.

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\* Some Grammarians distinguish the three past tenses, by the names of the *first preterit*, the *second preterit*, the *third preterit*.

## SECOND FUTURE TENSE.

SINGULAR.	PLURAL.
1. I shall <i>or</i> will have had.	1. We shall <i>or</i> will have had.
2. Thou shalt or wilt have had.	2. Ye <i>or</i> you shall or will have had.
3. He shall <i>or</i> will have had.	3. They shall <i>or</i> will have had.

## Imperative Mood.

SINGULAR.	PLURAL.
1. Let me have.	1. Let us have.
2. Have thou, <i>or</i> do thou have.	2. Have ye, <i>or</i> do ye <i>or</i> you have.
3. Let him have.	3. Let them have.

In compliance with general practice, we have given all the three *persons* to the imperative mood; though, when the subject is strictly considered, it must be admitted, that the command, &c. is always addressed to the *second* person; not to the first or third: for when we say, "Let me have," "Let him, or let them have," the meaning is, "*do thou, or do ye, let me, him, or them have.*"

## Potential Mood.

## PRESENT TENSE.

SINGULAR.	PLURAL.
1. I may <i>or</i> can have.	1. We may <i>or</i> can have.
2. Thou mayst <i>or</i> canst have.	2. Ye <i>or</i> you may <i>or</i> can have.
3. He may <i>or</i> can have.	3. They may <i>or</i> can have.

## IMPERFECT TENSE.

SINGULAR.	PLURAL.
1. I might, could, would, <i>or</i> should have.	1. We might, could, would, <i>or</i> should have.
2. Thou mightst, couldst, wouldst, <i>or</i> shouldst have.	2. Ye <i>or</i> you might, could, would, <i>or</i> should have.
3. He might, could, would, <i>or</i> should have.	3. They might, could, would, <i>or</i> should have.

## PERFECT TENSE.

## SINGULAR.

## PLURAL.

1. I may or can have had.	1. We may or can have had.
2. Thou mayst or canst have had.	2. Ye or you may or can have had.
3. He may or can have had.	3. They may or can have had.

## PLUPERFECT TENSE.

## SINGULAR.

## PLURAL.

1. I might, could, would, or should have had.	1. We might, could, would, or should have had.
2. Thou mightst, couldst, wouldst, or shouldst have had.	2. Ye or you might, could, would, or should have had.
3. He might, could, would, or should have had.	3. They might, could, would, or should have had.

## Subjunctive Mood.

## PRESENT TENSE.

## SINGULAR.

## PLURAL.

1. If I have.	1. If we have.
2. If thou have.	2. If ye or you have.
3. If he have.	3. If they have.

## IMPERFECT TENSE..

## SINGULAR.

## PLURAL.

1. If I had.	1. If we had.
2. If thou had.	2. If ye or you had.
3. If he had.	3. If they had.

## PERFECT TENSE.

## SINGULAR.

## PLURAL.

1. If I have had.	1. If we have had.
2. If thou have had.	2. If ye or you have had.
3. If he have had.	3. If they have had.

## PLUPERFECT TENSE.

SINGULAR.	PLURAL.
1. If I had had.	1. If we had had.
2. If thou had had.	2. If ye or you had had.
3. If he had had.	3. If they had had.

## FIRST FUTURE TENSE.

SINGULAR.	PLURAL.
1. If I shall or will have.	1. If we shall or will have.
2. If thou shall or will have.	2. If ye or you shall or will have.
3. If he shall or will have.	3. If they shall or will have.

## SECOND FUTURE TENSE.

SINGULAR.	PLURAL.
1. If I shall or will have had.	1. If we shall or will have had.
2. If thou shall or will have had.	2. If ye or you shall or will have had.
3. If he shall or will have had.	3. If they shall or will have had.

## Infinitive Mood.

PRESENT. To have.      PERFECT. To have had.

## Participles.

PRESENT OR ACTIVE. Having.

PERFECT OR PASSIVE. Had.

COMPOUND PERFECT. Having had.

The subjunctive Mood, though but little varied from the indicative, is conjugated at large, that the learner may have no doubts or misapprehensions, respecting the proper forms of the persons in any of the tenses. With this view, it has also been judged most adapted to the capacities of youth, to conjugate, at full length, all the moods and tenses, both

in the active and passive voice. They to whom the subject of grammar is entirely new, and young persons especially, are much more readily and effectually instructed; by seeing the parts of a subject so essential as the verb, unfolded and spread before them, in all their varieties; than by being generally and cursorily informed of the manner in which they may be exhibited. The time employed by the scholars in consequence of this display of the verbs, and the cost of a few additional pages, bear no proportion to the advantages which they will probably derive from the plan.

It may not, however, be generally proper for young persons beginning the study of grammar, to commit to memory, all the tenses of the verbs. If the *simple* tenses, namely, the *present* and the *imperfect*, together with the *first future tense*, should, in the first instance, be committed to memory, and the rest carefully perused and explained, the business will not be tedious to the scholars, and their progress will be rendered more obvious and pleasing. The general view of the subject, thus acquired and impressed, may be afterwards extended with ease and advantage.

It appears to be proper, for the information of the learners, to make a few observations in this place on some of the tenses, &c. The first is, that some grammarians confound the imperfect and perfect tenses of the potential mood, with the present tense: but that they are really distinct, and have an appropriate reference to time, corresponding to the definitions of those tenses, will appear from a few examples: “I wished him to stay, but he *would* not;” “I *could* not accomplish the business in time;” “It was my direction that he *should* submit;” “He was ill; but I thought he *might* live;” “I *may* have *misunderstood* him;” “He *may* have *deceived* me;” “I *cannot* have *dreamed* it;” “He *cannot* have *obtained* it by force;” “Can we have been *deceived* in him?”

These examples show, that the imperfect and perfect tenses of the potential mood, are essentially distinct from the pluperfect tense of that mood, as well as from the present.

The next remark is, that the auxiliary *will*, in the first person singular and plural of the second future tense; and the auxiliary *shall*, in the second and third persons of that tense, in the indicative mood, appear to be incorrectly applied. The impropriety of such associations may be inferred from a few examples. “I *will* have had previous notice, whenever the event happens;” “Thou *shall* have served thy apprenticeship before the end of the year;” “He *shall* have completed his business when the messenger arrives.” “I *shall* have had; thou *wilt* have served; he *will* have completed,” &c. would have been correct and applicable. The peculiar import of these auxiliaries, as explained in page 76, under Section 7, seems to account for their impropriety in the applications just mentioned.

Some writers on Grammar object to the propriety of admitting the second future, in both the indicative and subjunctive moods; but that this tense is applicable to both moods, will be manifest from the following examples. “John *will* have earned his wages the next new-year’s day,” is a simple declaration, and therefore in the indicative mood: “If he *shall* have finished his work when the bell rings, he *will* be entitled to the reward,” is conditional and contingent, and is therefore in the subjunctive mood.

We shall conclude these detached observations, with one remark which may be useful to the young scholar, namely, that as the indicative mood is converted into the subjunctive, by the expression of a condition, supposition, wish, motive, &c. being superadded to it; so the potential mood may, in like manner, be turned into the subjunctive; as will be seen in the following examples: “If I *could* deceive him, I should abhor it;” “Though he *should* increase in wealth, he *will* not be charitable;” “Unless he *should* conduct himself better, he *will* gain no esteem.”

The auxiliary and neuter verb *To be*, is conjugated as follows:

## TO BE.

## Indicative Mood.

## PRESENT TENSE.

## SINGULAR.

1. I am.
2. Thou art.
3. He, she, or it is.

## PLURAL.

1. We are.
2. Ye or you are.
3. They are.

## IMPERFECT TENSE.

## SINGULAR.

1. I was.
2. Thou wast.
3. He was.

## PLURAL.

1. We were.
2. Ye or you were.
3. They were.

## PERFECT TENSE.

## SINGULAR.

1. I have been.
2. Thou hast been.
3. He hath or has been.

## PLURAL.

1. We have been.
2. Ye or you have been.
3. They have been.

## PLUPERFECT TENSE.

## SINGULAR.

1. I had been.
2. Thou hadst been.
3. He had been.

## PLURAL.

1. We had been.
2. Ye or you had been.
3. They had been.

## FIRST FUTURE TENSE.

## SINGULAR.

1. I shall or will be.
2. Thou shalt or wilt be.
3. He shall or will be.

## PLURAL.

1. We shall or will be.
2. Ye or you shall or will be.
3. They shall or will be.

## SECOND FUTURE TENSE.

## SINGULAR.

## PLURAL.

1. I shall <i>or</i> will have been.	1. We shall <i>or</i> will have been.
2. Thou shalt <i>or</i> wilt have been.	2. Ye <i>or</i> you shall <i>or</i> will have been.
3. He shall <i>or</i> will have been.	3. They shall <i>or</i> will have been.

## Imperative Mood.

## SINGULAR.

## PLURAL.

1. Let me be.	1. Let us be.
2. Be thou, <i>or</i> do thou be.	2. Be ye <i>or</i> you, <i>or</i> do ye be.
3. Let him be.	3. Let them be.

## Potential Mood.

## PRESENT TENSE.

## SINGULAR.

## PLURAL.

1. I may <i>or</i> can be.	1. We may <i>or</i> can be.
2. Thou mayst <i>or</i> canst be.	2. Ye <i>or</i> you may <i>or</i> can be.
3. He may <i>or</i> can be.	3. They may <i>or</i> can be.

## IMPERFECT TENSE.

## SINGULAR.

## PLURAL.

1. I might, could, would, <i>or</i> should be.	1. We might, could, would, <i>or</i> should be.
2. Thou mightst, couldst, wouldst, <i>or</i> shouldst be.	2. Ye <i>or</i> you might, could, would, <i>or</i> should be.
3. He might, could, would, <i>or</i> should be.	3. They might, could, would, <i>or</i> should be.

## PERFECT TENSE.

## SINGULAR.

## PLURAL.

1. I may <i>or</i> can have been.	1. We may <i>or</i> can have been.
2. Thou mayst <i>or</i> canst have been.	2. Ye <i>or</i> you may <i>or</i> can have been.
3. He may <i>or</i> can have been.	3. They may <i>or</i> can have been.

## PLUPERFECT TENSE.

## SINGULAR.

1. I might, could, would, *or* should have been.
2. Thou mightst, couldst, wouldst, *or* shouldst have been.
3. He might, could, would, or should have been.

## PLURAL.

1. We might, could, would, *or* should have been.
2. Ye *or* you might, could, would, *or* should have been.
3. They might, could, would, *or* should have been.

## Subjunctive Mood.

## PRESENT TENSE.

## SINGULAR.

1. If I be.
2. If thou be.
3. If he be.

## PLURAL.

1. If we be.
2. If ye *or* you be.
3. If they be.

## IMPERFECT TENSE.

## SINGULAR.

1. If I were.
2. If thou wert.
3. If he were.

## PLURAL.

1. If we were. -
2. If ye *or* you were.
3. If they were.

## PERFECT TENSE.

## SINGULAR.

1. If I have been.
2. If thou have been.
3. If he have been.

## PLURAL.

1. If we have been.
2. If ye *or* you have been.
3. If they have been.

## PLUPERFECT TENSE.

## SINGULAR.

1. If I had been.
2. If thou had been.
3. If he had been.

## PLURAL.

1. If we had been.
2. If ye *or* you had been.
3. If they had been.

## FIRST FUTURE TENSE.

SINGULAR.	PLURAL.
1. If I shall <i>or</i> will be.	1. If we shall <i>or</i> will be.
2. If thou shall <i>or</i> will be.	2. If ye <i>or</i> you shall <i>or</i> will be.
3. If he shall <i>or</i> will be.	3. If they shall <i>or</i> will be.

## SECOND FUTURE TENSE.

SINGULAR.	PLURAL.
1. If I shall or will have been.	1. If we shall or will have been.
2. If thou shall <i>or</i> will have been.	2. If ye <i>or</i> you shall <i>or</i> will have been.
3. If he shall <i>or</i> will have been.	3. If they shall <i>or</i> will have been.

## Infinitive Mood.

PRESENT TENSE. To be.      PERFECT. To have been.

## Participles.

PRESENT. Being.	PERFECT. Been.
COMPOUND PERFECT. Having been.	

SECT. 7. *The Auxiliary Verbs conjugated in their simple Form; with Observations on their peculiar Nature and Force.*

The learner will perceive that the preceding auxiliary verbs, *to have*, and *to be*, could not be conjugated through all the moods and tenses, without the help of other auxiliary verbs; namely, *may*, *can*, *will*, *shall*, and their variations.

That auxiliary verbs, in their simple state, and unassisted by others, are of a very limited extent, and chiefly useful from the aid which they afford in conjugating other verbs, will clearly appear to the scholar, by a distinct conjugation of each of them, uncombined with any other. They are exhibited for his inspection; not to be committed to memory.

## TO HAVE.

## PRESENT TENSE.

*Sing.* 1. I have. 2. Thou hast. 3. He hath or has.

*Plur.* 1. We have. 2. Ye or you have. 3. They have.

## IMPERFECT TENSE.

*Sing.* 1. I had. 2. Thou hadst. 3. He had.

*Plur.* 1. We had. 2. Ye or you had. 3. They had.

## PARTICIPLES.

PRESENT. Having.

PERFECT. Had.

## TO BE.

## PRESENT TENSE.

*Sing.* 1. I am. 2. Thou art. 3. He is.

*Plur.* 1. We are. 2. Ye or you are. 3. They are.

## IMPERFECT TENSE.

*Sing.* 1. I was. 2. Thou wast. 3. He was.

*Plur.* 1. We were. 2. Ye or you were. 3. They were.

## PARTICIPLES.

PRESENT. Being.

PERFECT. Been.

## SHALL.

## PRESENT TENSE.

*Sing.* 1. I shall. 2. Thou shalt. 3. He shall.

*Plur.* 1. We shall. 2. Ye or you shall. 3. They shall.

## IMPERFECT TENSE.

*Sing.* 1. I should. 2. Thou shouldst. 3. He should.

*Plur.* 1. We should. 2. Ye or you should. 3. They should.

## WILL.

## PRESENT TENSE.

*Sing.* 1. I will. 2. Thou wilt. 3. He will.

*Plur.* 1. We will. 2. Ye or you will. 3. They will.

## IMPERFECT TENSE.

*Sing.* 1. I would. 2. Thou wouldst. 3. He would.

*Plur.* 1. We would. 2. Ye or you would. 3. They would.

## MAY.

## PRESENT TENSE.

*Sing.* 1. I may. 2. Thou mayst. 3. He may.

*Plur.* 1. We may. 2. Ye or you may. 3. They may.

## IMPERFECT TENSE.

*Sing.* 1. I might. 2. Thou mightst. 3. He might.

*Plur.* 1. We might. 2. Ye or you might. 3. They might.

## CAN.

## PRESENT TENSE.

*Sing.* 1. I can. 2. Thou canst. 3. He can.

*Plur.* 1. We can. 2. Ye or you can. 3. They can.

## IMPERFECT TENSE.

*Sing.* 1. I could. 2. Thou couldst. 3. He could.

*Plur.* 1. We could. 2. Ye or you could. 3. They could.

## TO DO.

## PRESENT TENSE.

*Sing.* 1. I do. 2. Thou dost. 3. He doth or does.

*Plur.* 1. We do. 2. Ye or you do. 3. They do.

## IMPERFECT TENSE.

*Sing.* 1. I did. 2. Thou didst. 3. He did.

*Plur.* 1. We did. 2. Ye or you did. 3. They did.

## PARTICIPLES.

PRESENT. Doing.

PERFECT. Done.

The verbs *have*, *be*, *will*, and *do*, when they are unconnected with a principal verb, expressed or understood, are not auxiliaries, but principal verbs: as, "We *have* enough;" "I *am* grateful;" "He *wills* it to be so;" "They *do* as they please." In this view, they also have their auxiliaries: as, "I *shall have* enough;" "I *will be* grateful," &c.

The peculiar force of the several auxiliaries will appear from the following account of them.

*Do* and *did* mark the action itself, or the time of it, with greater energy and positiveness: as, "I *do* speak truth;" "I *did* respect him;" "Here am I, for thou *didst* call me." They are of great use in negative sentences: as, I *do not* fear;" "I *did not* write." They are almost universally employed in asking questions: as, "Does he learn?" "Did he not write?" They sometimes also supply the place of another verb, and make the repetition of it, in the same or a subsequent sentence, unnecessary: as, "Ye attend not to your studies as he *does*;" (i. e. as he attends, &c.) "I shall come if I can; but if I *do not*, please to excuse me;" (i. e. if I come not.)

*Let* does not only express permission, but intreating, exhorting, commanding: as, "Let us know the truth;" "Let me die the death of the righteous;" "Let not thy heart be too much elated with success;" "Let thy inclination submit to thy duty."

*May* and *might* express the possibility or liberty of doing a thing; *can* and *could*, the power: as, "It *may* rain;" "I *may* write or read;" "He *might* have improved more than he has;" "He *can* write much better than he *could* last year."

*Must* is sometimes called in for a helper, and denotes necessity: as, "We *must* speak the truth, whenever we do speak, and we *must not* prevaricate."

*Will*, in the first person singular and plural, intimates resolution and promising; in the second and third person, only foretels: as, "I *will* reward the good, and *will* punish the wicked;" "We *will* remember benefits, and be grate-

ful;" "Thou wilt, or he will repent of that folly;" "You or they will have a pleasant walk."

*Shall*, on the contrary, in the first person, simply foretels; in the second and third persons, promises, commands, or threatens: as, "I shall go abroad;" "We shall dine at home;" "Thou shalt, or you shall inherit the land;" "Ye shall do justice, and love mercy;" "They shall account for their misconduct." The following passage is not translated according to the distinct and proper meanings of the words *shall* and *will*: "Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord for ever;" it ought to be, "*Will* follow me," and "*I shall* dwell."

These observations respecting the import of the verbs *will* and *shall*, must be understood of explicative sentences; for when the sentence is interrogative, just the reverse, for the most part, takes place: thus, "*I shall* go; *ye will* go;" express event only: but, "*will ye go?*" imports intention; and "*shall I go?*" refers to the will of another. But, "*He shall go,*" and "*shall he go?*" both imply will; expressing or referring to a command.

When the verb is put in the subjunctive mood, the meaning of these auxiliaries likewise undergoes some alteration; as the learners will readily perceive by a few examples: "If he *shall* proceed;" "If he *will* not desist;" "unless he *shall* acknowledge;" "If ye *shall* consent;" "If ye *will* persist."

*Would*, primarily denotes inclination of will; and *should*, obligation: but they both vary their import, and are often used to express simple event.

### SECT. 8. *The Conjugation of regular Verbs.*

#### ACTIVE.

VERBS Active are called Regular, when they form their imperfect tense of the indicative mood, and

their perfect participle, by adding to the verb, *ed*, or *d* only when the verb ends in *e*; as,

PRESENT.	IMPERF.	PERF. PARTICIP.
I love.	I loved.	Loved.
I favour.	I favoured.	Favoured.

A Regular Active Verb is conjugated in the following manner:

### TO LOVE.

#### Indicative Mood.

##### PRESENT TENSE.

###### SINGULAR.

###### PLURAL.

1. I love*.	1. We love.
2. Thou lovest.	2. Ye or you love.
3. He, She, or it, loveth or loves.	3. They love.

##### IMPERFECT TENSE.

###### SINGULAR.

###### PLURAL.

1. I loved.	1. We loved.
2. Thou lovedst.	2. Ye or you loved.
3. He loved.	3. They loved.

##### PERFECT TENSE.

###### SINGULAR.

###### PLURAL.

1. I have loved.	1. We have loved.
2. Thou hast loved.	2. Ye or you have loved.
3. He hath or has loved.	3. They have loved.

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\* In the present and imperfect tenses, we use a different form of the verb, when we mean to express energy and positiveness: as, "I *do* love; thou *doest* love; he *does* love: I *did* love; thou *didst* love; he *did* love."

## PLUPERFECT TENSE.

## SINGULAR.

1. I had loved.
2. Thou hadst loved.
3. He had loved.

## PLURAL.

1. We had loved
2. Ye or you had loved.
3. They had loved.

## FIRST FUTURE TENSE.

## SINGULAR.

1. I shall or will love.
2. Thou shalt or wilt love.
3. He shall or will love.

## PLURAL.

1. We shall or will love.
2. Ye or you shall or will love.
3. They shall or will love.

## SECOND FUTURE TENSE.

## SINGULAR.

1. I shall or will have loved.
2. Thou shalt or wilt have loved.
3. He shall or will have loved.

## PLURAL.

1. We shall or will have loved.
2. Ye or you shall or will have loved.
3. They shall or will have loved.

Those tenses are called simple tenses, which are formed of the verb itself, without the assistance of any other verb: as, "I love, I loved." The compound tenses are such as cannot be formed without the assistance of some other verb: as, "I have loved; I had loved; I shall or will love; I may love; I may be loved; I may have been loved," &c.

## Imperative Mood.

## SINGULAR.

1. Let me love.
2. Love thou or do thou love.
3. Let him love.

## PLURAL.

1. Let us love.
2. Love ye or you, or do ye love.
3. Let them love.

## Potential Mood.

## PRESENT TENSE.

## SINGULAR.

## PLURAL.

1. I may <i>or</i> can love.	1. We may <i>or</i> can love.
2. Thou mayst <i>or</i> canst love.	2. Ye <i>or</i> you may <i>or</i> can love.
3. He may <i>or</i> can love.	3. They may <i>or</i> can love.

## IMPERFECT TENSE.

## SINGULAR.

## PLURAL.

1. I might, could, would, <i>or</i> should love.	1. We might, could, would, <i>or</i> should love.
2. Thou mightst, couldst, wouldst, <i>or</i> shouldst love.	2. Ye <i>or</i> you might, could, would, <i>or</i> should love.
3. He might, could, would, <i>or</i> should love.	3. They might, could, would, <i>or</i> should love.

## PERFECT TENSE.

## SINGULAR.

## PLURAL.

1. I may <i>or</i> can have loved.	1. We may <i>or</i> can have loved.
2. Thou mayst <i>or</i> canst have loved.	2. Ye <i>or</i> you may <i>or</i> can have loved.
3. He may <i>or</i> can have loved.	3. They may <i>or</i> can have loved.

## PLUPERFECT TENSE.

## SINGULAR.

## PLURAL.

1. I might, could, would, <i>or</i> should have loved.	1. We might, could, would, <i>or</i> should have loved.
2. Thou mightst, couldst, wouldst, <i>or</i> shouldst have loved.	2. Ye <i>or</i> you might, could, would, <i>or</i> should have loved.
3. He might, could, would, <i>or</i> should have loved.	3. They might, could, would, <i>or</i> should have loved.

## Subjunctive Mood.

## PRESENT TENSE.

## SINGULAR.

1. If I love.
2. If thou love.
3. If he love.

## PLURAL.

1. If we love.
2. If ye or you love.
3. If they love.

## IMPERFECT TENSE.

## SINGULAR.

1. If I loved.
2. If thou loved.
3. If he loved.

## PLURAL.

1. If we loved.
2. If ye or you loved.
3. If they loved.

## PERFECT TENSE.

## SINGULAR.

1. If I have loved.
2. If thou have loved.
3. If he have loved.

## PLURAL.

1. If we have loved.
2. If ye or you have loved.
3. If they have loved.

## PLUPERFECT TENSE.

## SINGULAR.

1. If I had loved.
2. If thou had loved.
3. If he had loved.

## PLURAL.

1. If we had loved.
2. If ye or you had loved.
3. If they had loved.

## FIRST FUTURE TENSE.

## SINGULAR.

1. If I shall or will love.
2. If thou shall or will love.
3. If he shall or will love.

## PLURAL.

1. If we shall or will love.
2. If ye or you shall or will love.
3. If they shall or will love.

## SECOND FUTURE TENSE.

## SINGULAR.

1. If I shall or will have loved.
2. If thou shall or will have loved.
3. If he shall or will have loved.

## PLURAL.

1. If we shall or will have loved.
2. If ye or you shall or will have loved.
3. If they shall or will have loved.

## Infinitive Mood.

PRESENT. To love.      PERFECT. To have loved.

## Participles.

PRESENT. Loving.      PERFECT. Loved.

COMPOUND PERFECT. Having loved.

The active verb may be conjugated differently, by adding its present or active participle to the auxiliary verb *to be*, through all its moods and tenses; as, instead of "I teach, thou teachest, he teaches," &c.; we may say, "I am teaching, thou art teaching, he is teaching," &c. And instead of "I taught," &c. by saying, "I was teaching," &c. and so on, through all the variations of the auxiliary. This mode of conjugation has, on particular occasions, a peculiar propriety; and contributes to the harmony and precision of the language. These forms of expression are adapted to particular acts, not to general habits, or affections of the mind. They are very frequently applied to neuter verbs: as, "I am musing; he is sleeping."\*

In conformity to the general practice of grammarians, we have applied what is called the conjunctive termination, to the second person singular of the verb *to love*, and its auxiliaries, through all the tenses of the subjunctive mood: but whether this is founded in strict propriety, and consonant to the usage of the best writers, may justly be doubted. Johnson, Lowth, and Priesley, represent this subject variously. Johnson applies this termination to the present and

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\* As the participle, in this mode of conjugation, performs the office of a verb, through all the moods and tenses; and as it implies the idea of time, and governs the objective case of pronouns in the same manner as verbs do, is it not manifest, that it is a species or form of the verb; and that it cannot properly be considered as a distinct part of speech?

perfect tenses only. Lowth appears to restrict it entirely to the present tense: and Priestley confines it to the present and imperfect tenses. This difference of opinion amongst such writers, may have contributed, in part, to that diversity of practice, so observable in the use of the subjunctive mood. *See page 166, &c.*

It may be of use to the scholar, to remark, in this place, that though only the conjunction *if* is affixed to the verb, any other conjunction proper for the subjunctive mood, may, with equal propriety, be occasionally annexed. The instance given is sufficient to explain the subject: more would be tedious, and tend to embarrass the learner.

#### PASSIVE.

VERBS Passive are called regular, when they form their perfect participle by the addition of *d* or *ed*, to the verb: as, from the verb "To love," is formed the passive, "I am loved, I was loved, I shall be loved," &c.

A regular passive verb is conjugated by adding the perfect participle to the auxiliary *to be*, through all its changes of number, person, mood, and tense, in the following manner:

#### TO BE LOVED.

#### Indicative Mood.

##### PRESENT TENSE.

###### SINGULAR.

###### PLURAL.

1. I am loved.	1. We are loved.
2. Thou art loved.	2. Ye or you are loved.
3. He is loved.	3. They are loved.

##### IMPERFECT TENSE.

###### SINGULAR.

###### PLURAL.

1. I was loved.	1. We were loved.
2. Thou wast loved.	2. Ye or you were loved.
3. He was loved.	3. They were loved.

## PERFECT TENSE.

## SINGULAR.

1. I have been loved.

2. Thou hast been loved.

3. He hath *or* has been loved.

## PLURAL.

1. We have been loved.

2. Ye *or* you have been loved.

3. They have been loved.

## PLUPERFECT TENSE.

## SINGULAR.

1. I had been loved.

2. Thou hadst been loved.

3. He had been loved.

## PLURAL.

1. We had been loved.

2. Ye *or* you had been loved.

3. They had been loved.

## FIRST FUTURE TENSE.

## SINGULAR.

1. I shall *or* will be loved.2. Thou shalt *or* wilt be loved.3. He shall *or* will be loved.

## PLURAL.

1. We shall *or* will be loved.2. Ye *or* you shall *or* will be loved.3. They shall *or* will be loved.

## SECOND FUTURE TENSE.

## SINGULAR.

1. I shall *or* will have been loved.2. Thou shalt *or* wilt have been loved.3. He shall *or* will have been loved.

## PLURAL.

1. We shall *or* will have been loved.2. Ye *or* you shall *or* will have been loved.3. They shall *or* will have been loved.

## Imperative Mood.

## SINGULAR.

1. Let me be loved.

2. Be thou loved, *or* do thou be loved.

3. Let him be loved.

## PLURAL.

1. Let us be loved.

2. Be ye *or* you loved, *or* do ye be loved.

3. Let them be loved.

## Potential Mood.

## PRESENT TENSE.

## SINGULAR.

## PLURAL,

1. I may or can be loved.	1. We may or can be loved.
2. Thou mayst or canst be loved.	2. Ye or you may or can be loved.
3. He may or can be loved.	3. They may or can be loved.

## IMPERFECT TENSE.

## SINGULAR.

## PLURAL.

1. I might, could, would, or should be loved.	1. We might, could, would, or should be loved.
2. Thou mightst, couldst, wouldst, or shouldst be loved.	2. Ye or you might, could, would, or should be loved.
3. He might, could, would, or should be loved.	3. They might, could, would, or should be loved.

## PERFECT TENSE.

## SINGULAR.

## PLURAL.

1. I may or can have been loved.	1. We may or can have been loved.
2. Thou mayst or canst have been loved.	2. Ye or you may or can have been loved.
3. He may or can have been loved.	3. They may or can have been loved.

## PLUPERFECT TENSE.

## SINGULAR.

## PLURAL.

1. I might, could, would, or should have been loved.	1. We might, could, would, or should have been loved.
2. Thou mightst, couldst, wouldst, or shouldst have been loved.	2. Ye or you might, could, would, or should have been loved.
3. He might, could, would, or should have been loved.	3. They might, could, would, or should have been loved.

## Subjunctive Mood.

## PRESENT TENSE.

## SINGULAR.

## PLURAL.

1. If I be loved.
2. If thou be loved.
3. If he be loved.
1. If we be loved.
2. If ye or you be loved.
3. If they be loved.

## IMPERFECT TENSE.

## SINGULAR.

## PLURAL.

1. If I were loved.
2. If thou wert loved.
3. If he were loved.
1. If we were loved.
2. If ye or you were loved.
3. If they were loved.

## PERFECT TENSE.

## SINGULAR.

## PLURAL.

1. If I have been loved.
2. If thou have been loved.
3. If he have been loved.
1. If we have been loved.
2. If ye or you have been loved.
3. If they have been loved.

## PLUPERFECT TENSE.

## SINGULAR.

## PLURAL.

1. If I had been loved.
2. If thou had been loved.
3. If he had been loved.
1. If we had been loved.
2. If ye or you had been loved.
3. If they had been loved.

## FIRST FUTURE TENSE.

## SINGULAR.

## PLURAL.

1. If I shall or will be loved.
2. If thou shall or will be loved.
3. If he shall or will be loved.
1. If we shall or will be loved.
2. If ye or you shall or will be loved.
3. If they shall or will be loved.

## SECOND FUTURE TENSE.

## SINGULAR.

## PLURAL.

1. If I shall or will have been loved.
2. If thou shall or will have been loved.
3. If he shall or will have been loved.
1. If we shall or will have been loved.
2. If ye or you shall or will have been loved.
3. If they shall or will have been loved.

## Infinitive Mood.

PRESENT TENSE.

To be loved.

PERFECT.

To have been loved.

## Participles.

PRESENT.

Being loved.

PERFECT OR PASSIVE.

Loved.

COMPOUND PERFECT.

Having been loved.

When an auxiliary is joined to the participle of the principal verb, the auxiliary goes through all the variations of person and number, and the participle itself continues invariably the same. When there are two or more auxiliaries joined to the participle, the first of them only is varied according to person and number. The auxiliary *must* admits of no variation.

The neuter verb is conjugated like the active; but as it partakes somewhat of the nature of the passive, it admits, in many instances, of the passive form, retaining still the neuter signification; as, "I am arrived;" "I was gone;" "I am grown." The auxiliary verb *am*, *was*, in this case, precisely defines the time of the action or event, but does not change the nature of it; the passive form still expressing, not properly a passion, but only a state or condition of being.

SECT. 9. *Observations on Passive Verbs.*

SOME writers on grammar assert, that there are no Passive Verbs in the English language, because we have no verbs of this kind with a peculiar termination, all of them being formed by the different tenses of the auxiliary *to be*, joined to the perfect participle of the verb. This is, however, to mistake the true nature of the English verb; and to regulate it, not on the principles of our own tongue, but on those of foreign languages. The conjugation, or if we must speak otherwise, the variation of the English verb, to answer all the purposes of verbs, is accomplished by the

means of auxiliaries; and if we have no passive verbs, because we cannot exhibit them without having recourse to helping verbs, it may with equal truth be said that we have no *perfect*, *pluperfect*, or *future tense*, in the indicative or subjunctive mood; since these, as well as some other parts of the verb active, are formed by auxiliaries.

Even the Greek and Latin passive verbs require an auxiliary to conjugate some of their tenses; namely, the former, in the preterit of the optative and subjunctive moods; and the latter, in the perfect and pluperfect of the indicative, with the addition of the future, in the subjunctive. This proves that the idea of conjugation is not exclusively applied to the circumstance of varying the form of the original verb. The difference is, that what these languages require to be done, in a few instances, the peculiar genius of our own, obliges us to do, in active verbs, principally, and in passive ones, universally. In short, the variation of the verb, in the former, is generally accomplished by prefixes, or terminations, added to the verb itself; that of the latter, by the addition of auxiliaries.

The English tongue is, in many respects, materially different from the learned languages: and it is necessary to regard these peculiarities, when we are forming a system of English Grammar. It is therefore very possible to be mistaken ourselves, and to mislead and perplex others, by an undistinguishing attachment to the principles and arrangements of the Greek and Latin Grammarians. Much of the confusion and perplexity, which we meet with in the writings of some English grammarians, on the subject of verbs, moods, and conjugations, has arisen from the misapplication of names. We are apt to think, that the old names must precisely stand for the things which they anciently signified. But if we rectify this mistake, and adjust the names to the peculiar nature of the things in our own language, (which we may properly do,) we shall be clear and consistent in our own ideas; and, consequently, better able to represent them intelligibly to those whom we wish to inform.

The observations which we have made under this head, and on the subject of the moods in another place, will not apply to the declension and cases of nouns, so as to require us to adopt names and divisions similar to those of the Greek and Latin languages: for we should then have more cases than there are prepositions in connexion with the article and noun: and after all, it would be a useless, as well as an unwieldy apparatus; since every English preposition points to and governs but one case, namely the objective; which is also true with respect to our governing verbs and participles. But the conjugation of an English verb in form, through all its moods and tenses, by means of auxiliaries, so far from being useless or intricate, is a beautiful and regular display of it, and indispensably necessary to the language.

The importance of giving the ingenious student clear and just ideas of the nature of *our* verbs, moods, and tenses, will apologise for the extent of the Author's remarks on these subjects, both here and at page 56, and for his solicitude to simplify and explain them.

#### SECT. 10. *Of Irregular Verbs.*

IRREGULAR Verbs are those which do not form their imperfect tense, and their perfect participle, by the addition of *ed* to the verb: as,

PRESENT.	IMPERFECT.	PERFECT PART.
I begin,	I began,	begun.
I know,	I knew,	known.

#### IRREGULAR VERBS ARE OF VARIOUS SORTS.

1. Such as have the present and imperfect tenses, and perfect participle, the same: as,

PRESENT.	IMPERFECT.	PERFECT PART.
Cost,	cost,	cost.
Put,	put,	put.

2. Such as have the imperfect tense, and perfect participle, the same: as,

PRESENT.	IMPERFECT.	PERFECT PART.
Abide,	abode,	abode.
Sell,	sold,	sold.

3. Such as have the imperfect tense, and perfect participle different: as,

PRESENT.	IMPERFECT.	PERFECT PART.
Arise,	arose,	arisen.
Blow,	blew,	blown.

Many verbs become irregular by contraction: as, "feed, fed; leave, left;" others by the termination *en*: as, "fall, fell, fallen;" others by the termination *ght*: as, "buy, bought; teach, taught," &c.

The following is a pretty accurate list of the irregular verbs.

PRESENT.	IMPERFECT.	PERFECT PART.
Abide,	abode,	abode.
Am,	was,	been.
Arise,	arose,	arisen.
Awake,	awoke, R.	awaked.
Bear, <i>to bring forth</i> ,	bare,	born.
Bear, <i>to carry</i> ,	bore,	borne.
Beat,	beat,	beat or beaten.
Begin,	began,	begun.
Bend,	bent, R.	bent, R.
Bereave,	berest, R.	berest, R.
Beseech,	besought,	besought.
Bid,	bade, bad, bid,	bidden, bid.
Bind,	bound,	bound.
Bite,	bit,	bitten, bit.
Bleed,	bled,	bled.
Blow,	blew,	blown,
Break,	broke,	broken.
Breed,	bred,	bred.

PRESENT.	IMPERFECT.	PERFECT PART.
Bring,	brought,	brought.
Build,	built, R.	built.
Burst,	burst,	burst.
Buy,	bought,	bought.
Cast,	cast,	cast.
Catch,	caught, R.	caught, R.
Chide,	chid,	chidden, chid.
Choose,	chose,	chosen.
Cleave, <i>to adhere, to stick,</i>	{ cleave, R.	cleaved.
Cleave, <i>to split,</i>	clove or cleft,	cleft, cloven.
Cling,	clung,	clung.
Clothe,	clothed,	clad, R.
Come,	came,	come.
Cost,	cost,	cost.
Crow,	crew, R.	crowed.
Creep,	crept, R.	crept, R.
Cut,	cut,	cut.
Dare, <i>to venture,</i>	durst,	dared.
Deal,	dealt, R.	dealt, R.
Dig,	dug, R.	dug, R.
Do,	did,	done.
Draw,	drew,	drawn.
Drive,	drove,	driven.
Drink,	drank,	drunk.
Dwell,	dwelt, R.	dwelt, R.
Eat,	ate, eat,	eaten.
Fall,	fell,	fallen.
Feed,	fed,	fed.
Feel,	felt,	felt.
Fight,	fought,	fought.
Find,	found,	found.
Flee,	fled,	fled.
Fling,	flung,	flung.
Fly,	flew,	flown.
Forsake,	forsook,	forsaken.
Freeze	froze,	frozen.

PRESENT.	IMPERFECT.	PERFECT PART.
Get,	got,	got.
Gild,	gilt, R.	gilt, R.
Gird,	girt, R.	girt, R.
Give,	gave,	given.
Go,	went,	gone.
Grave,	graved,	graven.
Grind,	ground,	ground.
Grow,	grew,	grown.
Have,	had,	had.
Hang,	hung,	hung or hanged.
Hear,	heard,	heard.
Hew,	hewed,	hewn, R.
Hide,	hid,	hidden, hid..
Hit,	bit,	hit.
Hold,	held,	held.
Hurt,	hurt,	hurt.
Keep,	kept,	kept.
Knit,	knit, R.	knit or knitted.
Know,	knew,	known.
Lade,	laded,	laden.
Lay,	laid,	laid.
Lead,	led,	led.
Leave,	left,	left.
Lend,	lent,	lent.
Let,	let,	let.
Lie, <i>to lie down,</i>	lay,	lain.
Load,	loaded,	laden, R.
Lose,	lost,	lost.
Make,	made,	made.
Meet,	met,	met.
Mow,	mowed,	mown.
Pay,	paid,	paid.
Put,	put,	put.
Read,	read,	read.
Rend,	rent,	rent.
Rid,	rid,	rid.

PRESENT.	IMPERFECT.	PERFECT PART.
Ride,	rode,	rid.
Ring,	rang, rung,	rung.
Rise,	rose,	risen.
Rive,	rived,	riven.
Run,	ran,	run.
Saw,	sawed,	sawn, <i>R.</i>
Say,	said,	said.
See,	saw,	seen.
Seek,	sought,	sought.
Seeth,	seethed,	sodden.
Sell,	sold,	sold.
Send,	sent,	sent.
Set,	set,	set.
Shake,	shook,	shaken.
Shape,	shaped,	shapen, <i>R.</i>
Shave,	shaved,	shaven.
Shear,	sheared,	shorn.
Shed,	shed,	shed.
Shine,	shone, <i>R.</i>	shone, <i>R.</i>
Show,	showed,	shown.
Shoe,	shod,	shod.
Shoot,	shot,	shot.
Shrink,	shrunk,	shrunk.
Shred,	shred,	shred.
Shut,	shut,	shut.
Sing,	sung,	sung.
Sink,	sunk,	sunk.
Sit,	sat,	sat.
Slay,	slew,	slain.
Sleep,	slept,	slept.
Slide,	slid,	slidden.
Sling,	slung	slung.
Slink,	slunk,	slunk.
Slit,	slit, <i>R.</i>	slit or sliited.
Smite,	smote,	smitten.
Sow,	sowed,	sown, <i>R.</i>

PRESENT.	IMPERFECT.	PERFECT PART.
Speak,	spoke,	spoken.
Speed,	sped	sped.
Spend,	spent,	spent.
Spill,	spilt, R.	spilt, R.
Spin,	spun,	spun.
Spit,	spat,	spitten, spit.
Split,	split,	split.
Spread,	spread,	spread.
Spring,	sprang, sprung,	sprung.
Stand,	stood,	stood.
Steal,	stole,	stolen.
Stick,	stuck,	stuck.
Sting,	stung,	stung.
Stink,	stunk,	stunk.
Stride,	strode or strid,	stridden.
Strike,	struck,	struck or stricken.
String,	strung,	strung.
Strive,	strove,	striven.
Strow or strew,	strowed or strewed,	{ strown, strowed, strewed.
Swear,	swore,	sworn.
Sweat,	sweat,	sweat.
Swell,	swelled,	swollen, R.
Swim, <i>to float,</i>	swam, swum,	swum.
Swing,	swung,	swung.
Take,	took,	taken.
Teach,	taught,	taught.
Tear,	tore,	torn.
Tell,	told,	told.
Think,	thought,	thought.
Thrive,	throve, R.	thriven.
Throw, <i>to fling,</i>	threw,	thrown.
Thrust,	thrust,	thrust.
Tread,	trod,	trodden.
Wax,	waxed,	waxen, R.
Wear,	wore,	worn.

PRESENT.	IMPERFECT.	PERFECT PART.
Weave,	wove,	woven.
Weep,	wept,	wept.
Win,	won,	won.
Wind,	wound,	wound.
Work,	wrought, R.	wrought or worked.
Wring,	wrung, R.	wrung or wringed.
Write,	wrote,	written.

In the preceding list, some of the verbs will be found to be conjugated regularly, as well as irregularly; and those which admit of the regular form are marked with an R. There is a preference to be given to some of these, which custom and judgment must determine. The Compiler has not inserted such as are irregular only in familiar writing or discourse, and which are improperly terminated by *t* instead of *ed*: as, learnt, spelt, spilt, &c. These should be avoided in every sort of composition; and even in pronunciation. It is, however, proper to observe, that some contractions of *ed* into *t*, are unexceptionable; and others, the only established forms of expression: as, crept, dwelt, gilt, &c.; and lost, felt, slept, &c. These allowable and necessary contractions must therefore be carefully distinguished by the learner, from those that are exceptionable. The words which are obsolete have also been omitted, that the learner might not be induced to mistake them for words in present use. Such are, wreathen, drunken, holpen, molten, &c.; and swang, wrang, slank, strawed, gat, brake, tare, ware, &c.

### SECT. 11. *Of Defective Verbs; and of the different Ways in which Verbs are conjugated.*

DEFECTIVE VERBS are those which are used only in some of their moods and tenses.

*The principal of them are these:*

PRESENT.	IMPERFECT.	PERFECT PART.
Can,	could,	—
May,	might,	—

PRESENT.	IMPERFECT.	PERFECT PART.
Shall,	should,	—
Will,	would,	—
Must,	must,	—
Ought	ought,	—
—	quoth,	—

That the verbs *must* and *ought* have both a present and past signification, appears from the following sentences: “I must own that I am to blame;” “He must have been misaken;” “Speaking things which they ought not;” “These ought ye to have done.”

In most languages there are some verbs which are defective with respect to persons. These are denominated *impersonal* verbs. They are used only in the third person, because they refer to a subject peculiarly appropriated to that person: as, “It rains, it snows, it hails, it lightens, it thunders.” But as the word *impersonal* implies a total absence of persons, it is improperly applied to those verbs which have a person: and hence it is manifest, that there is no such thing in English, nor indeed in any language, as a sort of verbs really *impersonal*.

The whole number of verbs in the English language, regular and irregular, simple and compounded, taken together, is about 4300. The number of irregular verbs, the defective included, is about 177.

Some Grammarians have thought that the English verbs, as well as those of the Greek, Latin, French, and other languages, might be classed into several conjugations; and that the three different terminations of the participle might be the distinguishing characteristicks. They have accordingly proposed three conjugations; namely, the first to consist of verbs, the participles of which end in *ed*, or its contraction *t*; the second, of those ending in *ght*; and the third, of those in *en*. But as the verbs of the first conjugation, would so greatly exceed in number those of both the others, as may be seen by the preceding account of them; and as those of the third conjugation are so various in their

form, and incapable of being reduced to one plain rule; it seems better in practice, as Dr. Lowth justly observes, to consider the first in *cd* as the only regular form, and the other as deviations from it; after the example of the Saxon and German Grammarians.

Before we close the account of the verbs, it may afford instruction to the learners, to be informed, more particularly than they have been, that different nations have made use of different contrivances for marking the tenses and moods of their verbs. The Greeks and Latins distinguish them, as well as the cases of their nouns, adjectives, and participles, by varying the termination, or otherwise changing the form, of the word; retaining, however, those radical letters, which prove the inflection to be of the same kindred with its root. The modern tongues, particularly the English, abound in auxiliary words, which vary the meaning of the noun, or the verb, without requiring any considerable varieties of inflection. Thus, *I do love, I did love, I have loved, I had loved, I shall love*, have the same import with *amo, amabam, amari, amaveram, amabo*. It is obvious, that a language, like the Greek and Latin, which can thus comprehend in one word the meaning of two or three, must have some advantages over those which cannot. Perhaps indeed it may not be more perspicuous; but, in the arrangement of words, and consequently in harmony and energy, as well as in conciseness, it may be much more elegant.

## CHAPTER VII.

## Of Adverbs.

AN Adverb is a part of speech joined to a verb, an adjective, and sometimes to another adverb, to express some quality or circumstance respecting it: as, “He reads *well*,” “A *truly* good man;” “He writes *very correctly*.”

Some adverbs are compared, viz. “ Soon, sooner, soonest;” “ often, oftener, oftenest.” And those ending in *ly*, are compared by *more* and *most*: as, “ Wisely, more wisely, most wisely.”

Adverbs seem originally to have been contrived to express compendiously in one word, what must otherwise have required two or more: as, “ He acted wisely,” for he acted with wisdom; “ prudently,” for, with prudence; “ He did it here,” for, he did it in this place; “ exceedingly,” for, to a great degree; “ often and seldom,” for many, and for few times; “ very,” for, in an eminent degree, &c.

There are many words in the English language that are sometimes used as adjectives, and sometimes as adverbs: as, “ More men than women were there;” or, “ I am more diligent than he.” In the former sentence *more* is evidently an adjective, and in the latter, an adverb. There are others that are sometimes used as substantives, and sometimes as adverbs: as, “ To-day’s lesson is longer than yesterday’s;” here *to-day* and *yesterday* are substantives, because they are words that make sense of themselves, and admit besides of a genitive case; but in the phrase, “ He came home yesterday, and sets out again to-day,” they are adverbs of time: because they answer to the question *when*. The adverb *much* is used as all three: as, “ Where much is given, much is required;” “ Much money has been expended;” “ It is much better to go than to stay.” In the first of these sentences, *much* is a substantive; in the second, it is an adjective; and in the third, an adverb. In short, nothing but the sense can determine what they are.

Adverbs, though very numerous, may be reduced to certain classes, the chief of which are those of Number, Order, Place, Time, Quantity, Manner or Quality, Doubt, Affirmation, Negation, Interrogation, and Comparison.

1. Of *number*: as, “ Once, twice, thrice,” &c.
2. Of *order*: as, “ First, secondly, thirdly, fourthly, fifthly, lastly, finally,” &c.

3. Of *place*: as, "Here, there, where, elsewhere, anywhere, everywhere, somewhere, nowhere, herein, whither, hither, thither, upward, downward, forward, backward, whence, hence, thence, whithersoever," &c.

4. Of *time present*: as, "Now, to-day," &c.

Of *time past*: as, "Already, before, lately, yesterday, heretofore, hitherto, long since, long ago," &c.

Of *time to come*: as, "To-morrow, not yet, hereafter, henceforth, henceforward, by and by, instantly, presently, immediately, straightways," &c.

Of *time indefinite*: as, "Oft, often, oft-times, oftentimes, sometimes, soon, seldom, daily, weekly, monthly, yearly, always, when, then, ever, never, again," &c.

5. Of *quantity*: as, "Much, little, sufficiently, how much, how great, enough, abundantly," &c.

6. Of *manner* or *quality*: as, "Wisely, foolishly, justly, unjustly, quickly, slowly," &c. Adverbs of quality are the most numerous kind; and they are generally formed by adding the termination *ly* to an adjective or participle, or changing *le* into *ly*: as, Bad, badly; cheerful, cheerfully; able, ably; admirable, admirably."

7. Of *doubt*: as, "Perhaps, peradventure, possibly, perchance."

8. Of *affirmation*: as, "verily, truly, undoubtedly, doubtless, certainly, yea, yes, surely, indeed, really," &c.

9. Of *negation*: as, "Nay, no, not, by no means, not at all, in no wise," &c.

10. Of *interrogation*: as, "How, why, wherefore, whether," &c.

11. Of *comparison*: as, "More, most, better, best, worse, worst, less, least, very, almost, little, alike," &c.

Besides the adverbs already mentioned, there are many which are formed by a combination of several of the prepositions with the adverbs of place *here*, *there*, and *where*: as, "Hereof, thereof, whereof; hereto, thereto, whereto; hereby, thereby, whereby; herewith, therewith, wherewith; herein, therein, wherein; therefore, (i. e. there-for,)

wherefore, (i. e. where-for,) hereupon or hereon, thereupon, or thereon, whereupon or whereon," &c. Except *therefore*, these are seldom used.

In some instances the preposition suffers no change, but becomes an adverb by nothing more than its application: as when we say, "he rides *about*;" "he was *near* falling;" "but do not *after* lay the blame on me."

There are also some adverbs, which are composed of nouns and the article *a*: as, "A-side, a-thirst, a-foot, a-head, a-sleep, a-board, a-shore, a-bed, a-ground, a-float," &c.

The words *when* and *where*, and all others of the same nature, such as, *whence*, *whither*, *whenever*, *wherever*, &c. may be properly called *adverbial conjunctions*, because they partake the nature both of adverbs and conjunctions: of conjunctions, as they conjoin sentences; of adverbs, as they denote the attributes either of *time*, or of *place*.

It may be particularly observed with respect to the word *therefore*, that it is an adverb, when, without joining sentences, it only gives the sense of, *for that reason*. When it gives that sense, and also connects, it is a conjunction: as, "He is good, *therefore* he is happy." The same observation may be extended to the words *consequently*, *accordingly*, and the like. When these are subjoined to *and*, or joined to *if*, *since*, &c. they are adverbs, the connexion being made without their help: when they appear single, and unsupported by any other connective, they may be called conjunctions.

The inquisitive scholar may naturally ask, what necessity there is for *adverbs of time*, when verbs are provided with *tenses*, to show that circumstance. The answer is, though tenses may be sufficient to denote the greater distinctions of time, yet, to denote them all by tenses would be a perplexity without end. What a variety of forms must be given to the verb, to denote *yesterday*, *to-day*, *to-morrow*, *formerly*, *lately*, *just now*, *now*, *immediately*, *presently*, *soon*, *hereafter*, &c. It was this consideration that made the adverbs of time necessary, over and above the tenses.

## CHAPTER VIII.

## Of PREPOSITIONS.

PREPOSITIONS serve to connect words with one another, and to show the relation between them. They are, for the most part, set before nouns and pronouns: as, “He went *from* London *to* York;” “She is *above* disguise;” “They are supported *by* industry.”

Prepositions are *separable* or *inseparable*.”

The *separable* prepositions are those which may be used separately from other words: as, “*above*, *about*, *over*, *under*, *at*, *after*, *with*,” &c.

Some of these are sometimes conjoined with other words: as, “*Overtake*, *undertake*, *afterward*.”

The *inseparable* prepositions are used only in the composition of words: such as, *be*, *fore*, *mis*, &c.; “*Betimes*, *foretold*, *misconduct*.

The prepositions which are prefixed to words, generally impart something of their own meaning to the word, with which they are compounded; as will readily be perceived in the following words: *overvalue*, *undergo*, *undervalue*. Some English prepositions change the meaning of verbs, by being put after them. Thus, *to cast*, is to throw; but *to cast up*, is to compute: *to give*, is to bestow; but *to give over*, is to cease or abandon.

One great use of prepositions, in English, is, to express those relations, which, in some languages, are chiefly marked by cases, or the different endings of nouns. See page 36. The necessity and use of them will appear from the following examples. If we say, “he writes a pen,” “they ran the river,” “the tower fell the Greeks,” “Lambeth is Westminster-abbey,” there is observable, in each of these expressions, either a total want of connexion, or such

a connexion as produces falsehood or nonsense: and it is evident, that, before they can be turned into sense, the vacancy must be filled up by some connecting word: as thus, “he writes *with* a pen,” “they ran *towards* the river,” “the tower fell *upon* the Greeks,” “Lambeth is *over against* Westminster-abbey.” We see by these instances, how prepositions may be necessary to connect those words, which in their signification are not naturally connected.

Prepositions, in their original and literal acceptation, seem all to have denoted relations of place; but they are now used *figuratively* to express other relations. For example, as they who are *above* have in several respects the advantage of such as are *below*, prepositions expressing high and low place are used for superiority and inferiority in general: as, “he is *above* disguise;” “we serve *under* a good master;” “he rules *over* a willing people;” “we should do nothing *beneath* our character.”

The importance of the prepositions will be further perceived by the explanation of a few of them.

*Of* denotes possession or belonging, an effect or consequence, and other relations connected with these: as, “The house *of* my friend;” that is, “the house belonging to my friend;” “He died *of* a fever;” that is, “in consequence of a fever.”

*To, or unto,* is opposed to *from*; as, “He rode *from* Salisbury *to* Winchester.”

*For* indicates the cause or motive of any action or circumstance, &c.; as, “He loves her *for* (that is, on account of) her amiable qualities.”

*By* is generally used with reference to the cause, agent, means, &c.: as, “He was killed *by* a fall;” that is, “a fall was the cause of his being killed;” “This house was built *by* him;” that is, “he was the builder of it.”

*With* denotes the act of accompanying, uniting, &c.: as, “We will go *with* you;” “They are on good terms *with* each other.”—*With* also alludes to the instrument or means; as, “He was cut *with* a knife.”

*In* relates to time, place, the state or manner of being or acting, &c. : as, "He was born *in* (that is, during) the year 1720;" "He dwells *in* the city;" "She lives *in* affluence."

*Into* is used after verbs that imply motion of any kind : as, "He retired *into* the country;" "Copper is converted *into* brass."

*Within* relates to something comprehended in any place or time : as, "They are *within* the house;" "He began and finished his work *within* the limited period."

The signification of *without* is opposite to that of *within* : as, "She stands *without* the gate;" But it is more frequently opposed to *with* ; as, "You may go *without* me."

The import and force of the remaining prepositions will be readily understood, without a particular detail of them. We shall therefore conclude this head with observing, that there is a peculiar propriety in distinguishing the use of the prepositions *by* and *with* ; which is observable in sentences like the following: "He walks *with* a staff, *by* moonlight;" "He was taken *by* stratagem, and killed *with* a sword." Put the one preposition for the other, and say, "he walks *by* a staff *with* moonlight;" "he was taken *with* stratagem, and killed *by* a sword;" and it will appear, that they differ in signification more than one, at first view, would be apt to imagine.

The following is a list of the principal prepositions :

of	for	into	within	down
to	by	at	without	on or upon
from	in	with	up	off
over	below	before	beyond	against
through	beneath	after	about	among
above	under	behind	near	between

Some of the prepositions have the appearance and effect of conjunctions: as, "After their prisons were thrown open," &c. "Before I die;" "They made haste to be prepared *against* their friends arrived;" But if the noun *time*, which is understood, be added, they will lose their

conjunctive form; as, “After [the time when] their prisons,” &c.

The prepositions *after*, *before*, *above*, *beneath*, and several others, sometimes appear to be adverbs, and may be so considered: as, “They had their reward soon *after* ;” “He died not long *before* ;” “He dwells *above* :” But if the nouns *time* and *place* be added, they will lose their adverbial form; as, “He died not long *before that time*,” &c.

## CHAPTER IX.

### Of Conjunctions.

A CONJUNCTION is a part of speech that is chiefly used to connect sentences; so as, out of two, to make one sentence. It sometimes connects only words.

Conjunctions are principally divided into two sorts, the COPULATIVE and DISJUNCTIVE.

The Conjunction Copulative serves to connect or to continue a sentence, by expressing an addition, a supposition, a cause, &c.: as, “He and his brother reside in London;” “I will go if he will accompany me;” “You are happy, because you are good.”

The Conjunction Disjunctive serves, not only to connect and continue the sentence, but also to express opposition of meaning in different degrees: as, “Though he was frequently reproved, yet he did not reform;” “They came with her, but went away without her.”

Relative pronouns, as well as conjunctions, serve to connect sentences: as, “Blessed is the man *who* feareth the Lord, *and* keepeth his commandments.”

A relative pronoun implies the force both of a pronoun and a connective. Nay, the union by relatives is rather

closer, than that by mere conjunctions. The latter may join two or more sentences in one; but, by the former, several sentences may incorporate in one and the same *clause* of a sentence. Thus, “thou seest a man, *and* he is called Peter,” is a sentence consisting of two distinct clauses, united by the copulative *and*: but, “the man *whom* thou seest is called Peter,” is a sentence of one clause, and not less comprehensive than the other.

Conjunctions very often unite sentences, when they appear to unite only words; as in the following instances: “Duty *and* interest forbid vicious indulgences; “Wisdom or folly governs us.” Each of these forms of expression contains two sentences, namely; “Duty forbids vicious indulgences; interest forbids vicious indulgences;” “Wisdom governs us, or folly governs us.”

Though the conjunction is commonly used to connect sentences together, yet, on some occasions, it merely connects words, not sentences: as, “The king *and* queen are an amiable pair;” where the affirmation cannot refer to each, it being absurd to say, that the *king* or the *queen only* is an amiable pair. So in the instances, “two *and* two are four;” “the fifth *and* sixth volumes will complete the set of books.” Prepositions also, as before observed, connect words; but they do it to show the relation which the connected words have to each other: conjunctions, when they unite words only, are designed to show the relations, which those words, so united, have to other parts of the sentence.

Grammarians have variously divided and subdivided the conjunctions. The following distribution of them, taken from Harris’s *Herines*, is presented to the reader, as one of the most judicious and comprehensive. It will convey an idea of the various uses to which the conjunction may be applied.

Conjunctions are of two kinds; the *Conjunctive*, which join sentences, and also connect their meanings; and the *Disjunctive*, which, while they connect sentences, disjoin their meanings, or set them as it were in opposition.

These two kinds of conjunctions are subdivided in manner following:

1. The Conjunctions that unite both sentences and their meanings, are either *copulative* or *continuative*. The copulative may join all sentences, however incongruous in signification: as, “Alexander was a conqueror, *and* the load-stone is useful.” The continuative join those sentences only, which have a natural connexion; as, “Alexander was a conqueror, *because* he was valiant.”

Continuatives are of two sorts, *suppositive* and *positive*. The former denote connexion, but not actual existence; as, “Ye will be happy, *if* ye be good.” The latter imply connexion, and actual existence too; as, “Ye are happy, *because* ye are good.”

Again, positive continuatives are either *causal* or *collective*: those subjoin causes to effects; as, “He is unhappy, *because* he is wicked;” these subjoin effects to causes; as, “He is wicked, *therefore* unhappy.”

2. Disjunctive conjunctions, which unite sentences, while they disjoin their meaning, are either *simple*, which merely disjoin: as, “It is *either* John *or* James;” or *adversative*, which both disjoin, and mark an opposition; as, “It is not John, *but* it is James.”

Adversative disjunctives are divided into *absolute* and *comparative*: absolute, as, when I say, “Socrates was wise, *but* Alexander was not;” comparative, as in this example, “Socrates was wiser *than* Alexander.”

Adversative disjunctives are further divided into *adequate* and *inadequate*: adequate, as when it is said, “He will come *unless* he be sick;” that is, his sickness only will be an adequate cause to prevent his coming: inadequate, as if it were said, “He will come *although* he be sick;” that is, his sickness will not be a sufficient or adequate cause to prevent his coming.

The following is a list of the principal conjunctions.

although	for	so
and	if	that

as	lest	than
because	neither	though.
both	notwithstanding	unless.
but	nor	yet.
either.	or	

As there are many conjunctions and connective phrases appropriated to the coupling of sentences, that are never employed in joining the members of a sentence; so there are several conjunctions appropriated to the latter use, which are never employed in the former; and some that are equally adapted to both those purposes: as, *again*, *further*, *besides*, &c. of the first kind; *than*, *lest*, *unless*, *that*, *so that*, &c. of the second; and *but*, *and*, *for*, *therefore*, &c. of the last.

Before the conclusion of this article, we may remark, that conjunctions and prepositions are words essential to discourse, and more so than the greater part of adverbs. They form a class of words, without which there could be no language; and serve to express the relations which things bear to one another, their mutual influence, dependencies, and coherence; thereby joining words together into intelligible and significant propositions.

#### CHAPTER X.

##### *Of INTERJECTIONS.*

INTERJECTIONS are words thrown in between the parts of a sentence, to express the passions or emotions of the speaker; as, “ Oh! I have alienated my friend;” “ Alas! I fear for life;” “ O virtue! how amiable art thou! ”

The English Interjections, as well as those of other languages, are comprised within a very small compass. They are of different sorts, according to the different passions which they serve to express. Those which intimate grief,

are, *alas!* *O!* *oh!* *ah!* Such as are expressive of contempt, are, *pish!* *tush!* Of wonder, *heigh!* *really!* *strange!* Of calling, *hem!* *ho!* *soho!* Of aversion or disgust, *foh!* *sic!* *away!* Of a call of the attention, *lo!* *behold!* *hark!* Of requesting silence, *hush!* *hisi!* Of salutation, *welcome!* *hail!* *all hail!* Besides these, several others, frequent in the mouths of the multitude, might be enumerated; but, in a grammar of a cultivated tongue, it is unnecessary to expatiate on such expressions of passion, as are scarcely worthy of being ranked among the branches of artificial language.

## CHAPTER XI.

## Of DERIVATION.

SECT. I. *Of the various ways in which words are derived from one another.*

HAVING treated of the different sorts of words, and their various modifications, which is the first part of Etymology, it is now proper to explain the methods by which one word is derived from another.

Words are derived from one another in various ways, *viz.*

1. Substantives are derived from verbs.
2. Verbs are derived from substantives, adjectives, and sometimes from adverbs.
3. Adjectives are derived from substantives.
4. Substantives are derived from adjectives.
5. Adverbs are derived from adjectives.

1. Substantives are derived from verbs: as, from "to love," comes "lover;" from "to visit, visiter;" from "to survive, surviver," &c.

In the following instances, and in many others, it is difficult to determine whether the verb was deduced from the noun, or the noun from the verb, *viz.* "Love, to love; hate, to hate; fear, to fear; face, to face; walk, to walk; ride, to ride; act, to act," &c.

2. Verbs are derived from substantives, adjectives, and sometimes from adverbs: as, from the substantive *salt*, comes “to salt;” from the adjective *warm*, “to warin;” and from the adverb *forward*, “to forward.” Sometimes they are formed by lengthening the vowel, or softening the consonant; as, from “grass, to graze;” sometimes by adding *en*; especially to adjectives: as, from “length, to lengthen; short, to shorten.”

3. Adjectives are derived from substantives, in the following manner: Adjectives denoting plenty are derived from substantives by adding *y*: as, from “Health, healthy; wealth, wealthy; might, mighty,” &c.

Adjectives denoting the matter out of which any thing is made, are derived from substantives by adding *en*: as, from “Oak, oaken; wood, wooden; wool, woollen,” &c.

Adjectives denoting abundance are derived from substantives, by adding *ful*: as, from “Joy, joyful; sin, sinful; fruit, fruitful,” &c.

Adjectives denoting plenty, but with some kind of diminution, are derived from substantives, by adding *some*: as, from “Light, lightsome; trouble, troublesome; toil, toilsome,” &c.

Adjectives denoting want are derived from substantives, by adding *less*: as, from “Worth, worthless;” from “Care, careless; joy, joyless,” &c.

Adjectives denoting likeness are derived from substantives, by adding *ly*: as, from “Man, manly; earth, earthly; court, courtly,” &c.

Some adjectives are derived from other adjectives, or from substantives, by adding *ish* to them; which termination, when added to adjectives, imports diminution, or lessening the quality: as, “White, whitish;” i. e. somewhat white. When added to substantives, it signifies similitude or tendency to a character: as, “Child, childish; thief, thievish.”

Some adjectives are formed from substantives or verbs,

by adding the termination *able*; and these adjectives signify capacity: as, "Answer, answerable; to move, moveable."

4. Substantives are derived from adjectives, sometimes by adding the termination *ness*: as, "White, whiteness; swift, swiftness: sometimes by adding *th* or *t*, and making a small change in some of the letters: as, "Long, length; high, height."

5. Adverbs of quality are derived from adjectives, by adding *ly*, and denote the same quality of the adjectives from which they are derived: as, from "base," comes "basely;" from "slow, slowly;" from *virtuous*, "virtuously."

There are so many other ways of deriving words from one another, that it would be extremely difficult, and nearly impossible, to enumerate them. The primitive words of any language are very few; the derivatives form much the greater number. A few more instances only can be given here.

Some substantives are derived from other substantives, by adding the terminations *hood* or *head*, *ship*, *ery*, *wick*, *rick*, *dom*, *ian*, *ment*, and *age*.

Substantives ending in *hood* or *head*, are such as signify character or qualities; as, "Manhood, knighthood, falsehood," &c.

Substantives ending in *ship*, are those that signify office, employment, state, or condition; as, "Lordship, stewardship, partnership," &c. Some Substantives in *ship*, come from adjectives; as, "Hard, hardship," &c.

Substantives which end in *ery*, signify action or habit: as, "Slavery, foolery, prudery," &c. Some substantives of this sort come from adjectives; as, "Brave, bravery," &c.

Substantives ending in *wick*, *rick*, and *dom*, denote dominion, jurisdiction, or condition; as, "Bailiwick, bishoprick, kingdom, dukedom, freedom," &c.

Substantives which end in *ian*, are those that signify profession; as, "Physician, musician," &c. Those that

end in *ment* and *age*, come from the French, and generally signify the act or habit; as, "Commandment, usage."

Some substantives ending in *ard*, are derived from verbs or adjectives, and denote character or habit: as, "Drunk, drunkard; dote, dotard."

Some substantives have the form of diminutives, but these are not many. They are formed by adding the terminations, *kin*, *ling*, *ing*, *ock*, *en*, *el*, and the like: as, "Lamb, lambkin; goose, gosling; duck, duckling; hill, hillock; chick, chicken; cock, cockerel," &c.

That part of derivation which consists in tracing English words to the Saxon, Greek, Latin, French, and other languages, must be omitted, as the English scholar is not supposed to be acquainted with these languages. The best English dictionaries will, however, furnish some information, on this head, to those who are desirous of obtaining it. The learned Horne Tooke, in his "Divisions of Purley," has given an ingenious account of the derivation and meaning of many of the adverbs, conjunctions, and prepositions.

It is highly probable that the system of this acute grammarian, is founded in truth; and that adverbs, prepositions, and conjunctions, are corruptions or abbreviations of other parts of speech. But as this system is not yet fully admitted and established; and as, by long prescription, whatever may have been their origin, the words under these names appear to have acquired a title to the rank of distinct species, it seems proper to consider them, as such, in an elementary treatise of grammar: especially as this plan coincides with that, by which other languages must be taught; and will render the study of them less intricate. It is of small moment, by what names and classification we distinguish these words, provided their meaning and use are well understood. A philosophical consideration of the subject, may, with great propriety, be entered upon by the grammatical student, when his knowledge and judgment become more improved;

*SECT. 2. A sketch of the steps, by which the English Language has risen to its present state of refinement.*

BEFORE we conclude the subject of derivation, it will probably be gratifying to the curious scholar, to be informed of some particulars respecting the origin of the English language, and the various nations to whom it is indebted for the copiousness, elegance, and refinement, which it has now attained.

When the ancient Britons were so harassed and oppressed by the invasions of their northern neighbours, the Scots and Picts, that their situation was truly miserable, they sent an embassy (about the middle of the fifth century) to the Saxons, a warlike people inhabiting the north of Germany, with solicitations for speedy relief. The Saxons accordingly came over to Britain, and were successful in repelling the incursions of the Scots and Picts; but seeing the weak and defenceless state of the Britons, they resolved to take advantage of it; and at length established themselves in the greater part of South Britain, after having dispossessed the original inhabitants.

From these barbarians, who founded several petty kingdoms in this island, and introduced their own laws, language, and manners, is derived the ground-work of the English language; which, even in its present state of cultivation, and, notwithstanding the successive augmentations and improvements, which it has received through various channels, displays very conspicuous traces of its Saxon original.

The Saxons did not long remain in quiet possession of the kingdom; for before the middle of the ninth century, the Danes, a hardy and adventurous nation, who had long infested the northern seas with their piracies, began to ravage the English coasts. Their first attempts were, in general, attended with such success, that they were encouraged to a renewal of their ravages; till, at length, in the beginning of the eleventh century, they made themselves masters of the greater part of England,

Though the period, during which these invaders occupied the English throne, was very short, not greatly exceeding half a century, it is highly probable that some change was introduced by them into the language spoken by those, whom they had subdued: but this change cannot be supposed to have been very considerable, as the Danish and Saxon languages arose from one common source, the Gothic being the parent of both.

The next conquerors of this kingdom, after the Danes, were the Normans, who, in the year 1066, introduced their leader William to the possession of the English throne. This prince, soon after his accession, endeavoured to bring his own language (the Norman-French) into use among his new subjects; but his efforts were not very successful, as the Saxons entertained a great antipathy to these haughty foreigners. In process of time, however, many Norman words and phrases were incorporated into the Saxon language; but its general form and construction still remained the same.

From the Conquest to the Reformation, the language continued to receive occasional accessions of foreign words, till it acquired such a degree of copiousness and strength, as to render it susceptible of that polish, which it has received from writers of taste and genius, in the last and present centuries. During this period, the learned have enriched it with many significant expressions, drawn from the treasures of Greek and Roman literature; the ingenious and the fashionable have imported occasional supplies of French, Spanish, Italian, and German words, gleaned during their foreign excursions; and the connexions which we maintain, by the medium of government and commerce, with many remote nations, have made some additions to our native vocabulary.

In this manner did the ancient language of the Anglo-Saxons proceed, through the various stages of innovation, and the several gradations of refinement, to the formation of the present English tongue.

## PART III.

## SYNTAX.

THE third part of grammar is SYNTAX, which shows the agreement and right disposition of words in a sentence.

A sentence is an assemblage of words, expressed in proper form, ranged in proper order, and concurring to make a complete sense.

Sentences are of two kinds, simple and compound.

A simple sentence has in it but one subject, and one finite\* verb; as, "Life is short."

A compound sentence contains two or more simple sentences, joined together by one or more connective words; as, "Life is short, and art is long."

As sentences themselves are divided into simple and compounded, so the members of sentences may be divided likewise into simple and compounded members: for whole sentences, whether simple or compounded, may become members of other sentences by means of some additional connexion; as in the following example: "The ox knoweth his owner, and the ass his master's crib; but Israel doth not know, my people do not consider." This sentence consists of two compounded members, each of which is subdivided into two simple sentences, which are properly called clauses.

There are three sorts of simple sentences; the *explicative*, or explaining; the *interrogative*, or asking; the *imperative* or commanding.

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\* *Finite* verbs are those to which number and person appertain. Verbs in the *infinitive* mood have no respect to number or person.

An explicative sentence is when a thing is said to be or not to be, to do or not to do, to suffer or not to suffer, in a direct manner: as, "I am; thou writest; Thomas is loved." If the sentence be negative, the adverb *not* is placed after the auxiliary, or after the verb itself when it has no auxiliary: as, "I did not touch him;" or, "I touched him not."

In an interrogative sentence, or when a question is asked, the nominative case follows the principal verb or the auxiliary: as, "Was it he?" "Did Alexander conquer the Persians?"

In an imperative sentence, when a thing is commanded to be, to do, to suffer, or not, the nominative case likewise follows the verb or the auxiliary: as, "Go, thou traitor!" "Do thou go;" "Hast ye away;" unless the verb *let* be used; as, "Let us be gone."

A phrase is two or more words rightly put together, making sometimes part of a sentence, and sometimes, a whole sentence.

The principal parts of a simple sentence are, the agent, the attribute, and the object.

The agent is the thing chiefly spoken of; the attribute is the thing or action affirmed or denied of it; and the object is the thing affected by such action.

The nominative denotes the agent, and usually goes before the verb or attribute; and the word or phrase, denoting the object, follows the verb; as, "A wise man governs his passions." Here, *a wise man* is the agent; *governs*, the attribute, or thing affirmed; and *his passions*, the object.

Syntax principally consists of two parts, *Concord* and *Government*.

Concord is the agreement which one word has with another, in gender, number, case, or person.

Government is that power which one part of speech has over another, in directing its mood, tense, or case.

To produce the agreement and right disposition of words in a sentence, many rules are necessary. The following, with the annexed observations, comprise the chief of them.

#### RULE I.

A verb must agree with its nominative case, in number and person: as, "I learn;" "Thou art improved;" "The birds sing."

The following are a few examples of the violation of this rule. "There are a variety of virtues to be exercised;" "there *is*." "What signifies good opinions, when our practice is bad?" "What *signify*?" "The Normans, under which general term is comprehended the Danes, Norwegians, and Swedes, were a people accustomed to slaughter and rapine;" "are comprehended." "If thou would be easy and happy in thy family, be careful to observe discipline;" "If thou *wouldst*." "Gold, whence came thou? whither goes thou? when will thou come again?" "camest, goest, wilt." "But thou, false promiser, never shall obtain thy purpose;" it ought to be "shalt." "And wherefo'er thou casis thy view;" "dost cast." "There's two or three of us have seen the work;" "There *are*." "Great pains has been taken;" "have been." "I have considered what have been said on both sides in this controversy;" "what *has* been said." "One would think there was more sophists than one;" "there *were* more." "The number of the names together were about one hundred and twenty;" "was about." "He whom ye pretend reigns in the kingdom," &c.; it ought to be "who," the nominative case to "reigns;" not "whom," as if it were the objective case, governed by "pretend." "If you were here, you would find three or four, whom you would say passed

their time agreeably;" " *who*, you would say." " Scotland and thee did each in other live." " We are alone; here's no persons but thee and I." " It ought in both places to be "*thou*," the nominative case to the verb expressed or understood; and *here are*, instead of *here's*.

\* 1. The infinitive mood, or part of a sentence, is sometimes put as the nominative case to the verb: as, " To see the sun *is* pleasant;" " To be good *is* to be happy;" " A desire to excel others in learning and virtue *is* commendable;" " That warm climates should accelerate the growth of the human body, and shorten its duration, *is* very reasonable to believe."

2. Every verb, except in the infinitive mood or the participle, ought to have a nominative case either expressed or implied: as, " Awake; arise;" that is, " Awake ye; arise ye."

We shall here add some examples of inaccuracy in the use of the verb without its nominative case. " As it hath pleased him of his goodness to give you safe deliverance, and hath preserved you in the great danger," &c. The verb "*hath preserved*," hath here no nominative case, for it cannot be properly supplied by the preceding word, "*him*," which is in the objective case. It ought to be, " and as *he hath preserved* you;" or rather, " and *to preserve* you." " If the calm in which he was born, and lasted so long, had continued;" and *which lasted*," &c. ; " These we have extracted from an historian of undoubted credit, and are the same that were practised," &c. " and *they are* the same." " A man whose inclinations led him to be corrupt, and had great abilities to manage the business;" " and *who had*," &c. " Oltiris, whom the Grecians call Dionysius, and is the same with Bacchus;" " and *who is*."

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\* The chief practical notes under each Rule, are regularly numbered, in order to make them correspond to the examples in the volume of Exercises.

3. Every nominative case, except the case absolute, and when an address is made to a person, should belong to some verb either expressed or implied: as, “Who wrote this book?” “James;” that is, “James wrote it.” To whom thus “Adam,” that is, “spoke.”

One or two instances of the improper use of the nominative case, without any verb, expressed or implied, to answer it, may be sufficient to illustrate the usefulness of the preceding observation.

“*Which rule*, if it had been observed, a neighbouring prince would have wanted a great deal of that incense which hath been offered up to him.” The pronoun *it* is here the nominative case to the verb “observed;” and *which rule* is left by itself, a nominative case without any verb following it. This form of expression, though improper, is very common. It ought to be, “*If this rule had been observed*,” &c. “*Man*, though he have great variety of thoughts, and such from which others as well as himself might receive profit and delight, yet they are all within his own breast.” In this sentence, the nominative *man* stands alone and unconnected with any verb, either expressed or implied. It should be, *Though man has great variety*,” &c.

4. When a verb comes between two nouns, either of which may be understood as the subject of the affirmation, it may agree with either of them; but some regard must be had to that which is more naturally the subject of it, as also to that which stands next to the verb: as, “His meat *was* locusts and wild honey.” “A great cause of the low state of industry *were* the restraints put upon it;” “The wages of sin *is* death.”

5. When the nominative case has no personal tense of a verb, but is set before a participle, independent on the rest of the sentence, it is called the case absolute: as, “Shame *being* lost, all virtue is lost;” “That having been discussed long ago, there is no occasion to resume it.”

As in the use of the case absolute, the case is in English always the nominative, the following example is erroneous, in making it the objective. “Solomon was of this mind; and I make no doubt but he made as wise and true proverbs, as any body has done since; *him* only excepted, who was a much greater and wiser man than Solomon.” It should be, “*he* only excepted.

The nominative case is commonly set before the verb; but sometimes it is put after the verb, if it be of a simple tense; and between the auxiliary and the verb or participle, if of a compound tense: as,

1st, When a question is asked, a command given, or a wish expressed: as, “Confidest thou in me?” “Read thou;” “Mayst thou be happy;” “Long live the king.”

2d, When a supposition is made without the conjunction *if*: as, “Were it not for this;” “Had I been there.”

3d, When a verb neuter is used: as, “On a sudden appeared the King.”

4th, When the verb is preceded by the adverbs *here*, *there*, *then*, *thence*, *hence*, *thus*, &c.: as, “Here am I;” “There was he slain;” “Then cometh the end;” “Thence ariseth his grief;” “Hence proceeds his anger;” “Thus was the affair settled.”

5th, When a sentence depends on *neither* or *nor*, so as to be coupled with another sentence: as, “Ye shall not eat of it, neither shall ye touch it, lest ye die.”

## RULE II.

Two or more nouns, &c. in the singular number, joined together by one or more copulative conjunctions, must have verbs, nouns, and pronouns agreeing with them in the plural number: as, “Socrates and Plato *were* wise; *they* were the most eminent philosophers of Greece;” “The sun that rolls over our heads, the food that we receive, the rest that

we enjoy, daily *admonish* us of a superior and superintending Power."

This rule is often violated; some instances of which are annexed. "And so was also James and John the sons of Zebedee, who were partners with Simon;" "and so were also." "All joy, tranquillity, and peace, even for ever and ever, doth dwell;" "dwell for ever." "By whose power all good and evil is distributed;" "are distributed." "Their love, and their hatred, and their envy, is now perished;" "are perished." "The thoughtless and intemperate enjoyment of pleasure, the criminal abuse of it, and the forgetfulness of our being accountable creatures, obliterates every serious thought of the proper business of life, and effaces the sense of religion and of God:" It ought to be, "obliterate," and "efface."

1. When the nouns are nearly related, or scarcely distinguishable in sense, and sometimes when they are very different, some authors have thought it allowable to put the verbs, nouns, and pronouns, in the singular number: as, "Ignorance and negligence has produced the effect;" "Tranquillity and peace dwells there;" "The discomfiture and slaughter was very great." But it is evidently contrary to the first principles of grammar, to consider two distinct ideas as one, however nice may be their shades of difference: and if there be no difference, one of them must be superfluous, and ought to be rejected.

In support of the above construction, it is said, that the verb may be understood as applied to each of the preceding terms; as in the following example. "Sand, and salt, and a mass of iron, is easier to bear than a man without understanding." But besides the confusion, and the latitude of application, which such a construction would introduce, it appears to be more proper and analogical, in cases where the verb is intended to be applied to any one of the terms, to make use of the disjunctive conjunction, which grammar

tically refers the verb to one or other of the preceding terms in a separate view. To preserve the distinctive uses of the copulative and disjunctive conjunctions, would render the rules precise, consistent, and intelligible. Dr. Blair very justly observes, that, "two or more substantives, joined by a copulative, must *always* require the verbs or pronouns to which they refer, to be placed in the plural number."

2. In many complex sentences, it is difficult for learners to determine, whether one or more of the clauses are to be considered as the nominative case; and consequently, whether the verb should be in the singular or the plural number. We shall, therefore, set down a number of varied examples of this nature, which may serve as some government to the scholar, with respect to sentences of a similar construction. "Prosperity, with humility, *renders* its possessor truly amiable." "The ship, with all her furniture, *was* destroyed." "Not only his estate, his reputation too *has* suffered by his misconduct." "The general also, in conjunction with the officers, *has* applied for redress." "He cannot be justified; for it is true, that the prince, as well as the people, *was* blameworthy." "The king, with his life-guard, *has* just passed thro' the village." "In the mutual influence of body and soul, there *is* a wisdom, a wonderful art, which we cannot fathom." "Virtue, honour, nay, even self-interest, *conspire* to recommend the measure." "Patriotism, morality, every public and private consideration, *demand* our submission to just and lawful government."

In support of such forms of expression as the following, we see the authority of Hume, Priesley, and other writers; and we annex them for the reader's consideration. "A long course of time, with a variety of accidents and circumstances, *are* requisite to produce those revolutions." "The King, with the Lords and Commons, *form* an excellent frame of government." "The side A with the sides B and C *compose* the triangle." "The fire communicated

itself to the bed, which, with the furniture of the room, and a valuable library, were all entirely consumed." It is however proper to observe, that these modes of expression do not appear to be warranted by the just principles of construction. The words, "A long course of time," "The King," "The side A," and "which," are the true nominatives to the respective verbs. In the last example, the word *all* should be expunged.

3. If the singular nouns and pronouns, which are joined together by a copulative conjunction, be of several persons, in making the plural pronoun agree with them in person, the second person takes place of the third, and the first of both: as, "James, and thou, and I, are attached to our country." "Thou and he shared it between *you*."

### RULE III.

The conjunction disjunctive hath an effect contrary to that of the conjunction copulative; for as the verb, noun, or pronoun, is referred to the preceding terms taken separately, it must be in the singular number: as, "Ignorance or negligence *has* caused this mistake;" "John, James, or Joseph, *intends* to accompany me;" "There *is*, in many minds, neither knowledge nor understanding."

The following sentences are variations from this rule: "A man may see a metaphor or an allegory in a picture, as well as read them in a description;" "Read *it*;" "Neither character nor dialogue *were* yet understood;" "*was* yet." "It must indeed be confessed, that a lampoon or a satire *do* not carry in them robbery or murder;" "*does* not carry in *it*." "Death, or some worse misfortune, soon divide them." It ought to be "*divides*."

1. When singular pronouns of different persons are disjunctively connected, the verb must agree with that person which is placed nearest to it: as, "I or thou *art* to blame;"

“Thou or I *am* in fault;” “I, or thou, or he, *is* the author of it.”

2. When a disjunctive occurs between a singular noun, or pronoun, and a plural one, the verb is made to agree with the plural noun and pronoun: as, “neither poverty nor riches *were* injurious to him;” “I or they *were* offended by it.” But in this case, the plural noun or pronoun, when it can conveniently be done, should be placed next to the verb.

#### RULE IV.

A noun of multitude, or signifying many, may have a verb or pronoun agreeing with it, either of the singular or plural number; yet not without regard to the import of the word, as conveying unity or plurality of idea: as, “The meeting *was* large;” “The parliament *is* dissolved;” “The nation *is* powerful;” “My people *do* not consider: *they* have not known me;” “The assembly of the wicked *have* inclosed me;” “The council *were* divided in *their* sentiments.”

We ought to consider whether the term will immediately suggest the idea of the number it represents, or whether it exhibits to the mind the idea of the whole as one thing. In the former case, the verb ought to be plural; in the latter, it ought to be singular. Thus, it seems improper to say, “In France, the peasantry *goes* barefoot, and the middle sort, through all that kingdom, *makes use* of wooden shoes.” It would be better to say, “The peasantry *go* barefoot, and the middle sort *make use*,” &c.; because the idea in both these cases, is that of a number. On the contrary, there is a harshness in the following sentences, in which nouns of number have verbs plural; because the ideas they represent seem not to be sufficiently divided in the mind. “The Court of Rome *were* not without solicitude.” “The House of Commons *were* of small weight.”

“ The House of Lords *were* so much influenced by these reasons.” “ Stephen’s party *were* entirely broken up by the captivity of their leader.” “ An army of twenty-four thousand *were* assembled.” “ What reason *have* the church of Rome to talk of modesty in this case?” “ There is indeed no constitution so tame and careless of *their* own defence.” “ All the virtues of mankind are to be counted upon a few fingers, but *his* follies and vices are innumerable.” Is not *mankind* in this place a noun of multitude, and such as requires the pronoun referring to it to be in the plural number, *their*?

## RULE V.

Pronouns must always agree with their antecedents, and the nouns for which they stand, in gender, number, and person: as, “ This is the friend *whom* I love;” “ That is the vice *which* I hate;” “ The king and the queen had put on *their* robes;” “ The moon appears, and *she* shines, but the light is not *her* own.”

The relative is of the same person with the antecedent, and the verb agrees with it accordingly: as, “ Thou *who* lovest wisdom;” “ I, *who* speak from experience.”

Of this rule there are many violations to be met with; a few of which may be sufficient to put the learner on his guard. “ *Each* of the sexes should keep within *its* particular bounds, and content *themselves* with the advantages of *their* particular districts;” better thus: “ The sexes should keep within *their* particular bounds,” &c. “ Can any one, on their entrance into the world, be fully secure that they shall not be deceived?” “ on *his* entrance,” and “ that *he* shall.” “ One should not think too favourably of ourselves;” “ of *one’s self*.” “ He had one acquaintance which poisoned his principles;” “ *who* poisoned.”

Every relative must have an antecedent to which it re-

fers, either expressed or implied: as, "Who is fatal to others, is so to himself;" that is, "*the man who* is fatal to others."

*Who, which, what*, and the relative *that*, though in the objective case, are always placed before the verb; as are also their compounds, *whoever, whosoever*, &c.: as, "He whom ye seek;" "This is what, or the thing which, or that, ye want;" "Whomsoever ye please to appoint."

*What* is sometimes applied, rather improperly, to the plural number: as, "All fevers, except what are called nervous," &c. It would be better to say, "except *those which* are called nervous."

1. Personal pronouns being used to supply the place of the noun, are not employed in the same part of a sentence with the noun which they represent; for it would be improper to say, "The king *he* is just;" "I saw *her* the queen;" "The men *they* were there;" "Many words *they* darken speech;" "My banks *they* are furnished with bees." These personals are superfluous, as there is not the least occasion for a substitute in the same part where the principal word is present. The nominative case *they*, in the following sentence, is also superfluous: "Who, instead of going about doing good, *they* are perpetually intent upon doing mischief."

2. The pronoun *that* is frequently applied to persons as well as to things; but after an adjective in the superlative degree, and after the pronominal adjective *same*, it is generally used in preference to *who* or *which*: as, "Charles XII. King of Sweden, was one of the greatest madmen *that* the world ever saw;" "Cataline's followers were the most profligate *that* could be found in any city." "He is the same man *that* we saw before." There are cases wherein we cannot conveniently dispense with this relative as applied to persons: as first, after *who* the interrogative; "Who *that* has any sense of religion, would have argued thus?" Secondly, when persons make but a part of the antecedent;

“The woman and the estate *that* became his portion, were too much for his moderation.” In neither of these examples could any other relative have been used.

3. The pronouns *whichever*, *howsoever*, and the like, are elegantly divided by the interposition of the corresponding substantive: thus, “On *whichever* side the king cast his eyes;” would have sounded better, if written, “On *which* side *soever*,” &c.

4. Many persons are apt, in conversation, to put the objective case of the personal pronouns, in the place of *these* and *those*: as, “Give me them books;” instead of “*those* books.” We may sometimes find this fault even in writing: as, “Observe *them* three there.” We also frequently meet with *they* instead of *they*, at the beginning of a sentence, and where there is no particular reference to an antecedent: as, “*Those* that sow in tears, sometimes reap in joy.” *They* that, or *they* who sow in tears.

It is not, however, always easy to say whether a personal pronoun or a demonstrative is preferable, in certain constructions. “We are not unacquainted with the calumny of *them* [or *those*] who openly make use of the warmest professions.”

5. In some dialects, the word *what* is improperly used for *that*, and sometimes we find it in this sense in writing: “They will never believe but *what* I have been entirely to blame.” “I am not satisfied but *what*,” &c. instead of “but *that*.” The word *somewhat*, in the following sentence, seems to be used improperly. “These punishments seem to have been exercised in *somewhat* an arbitrary manner.” Sometimes we read, “In *somewhat* of.” The meaning is, “in a manner which is in some respects arbitrary.”

6. The pronoun relative *who* is so much appropriated to persons, that there is generally harshness in the application of it, except to the proper names of persons, or the general terms *man*, *woman*, &c. A term which only implies the idea of persons, and expresses them by some circumstance

or epithet, will hardly authorize the use of it: as, “That faction in England *who* most powerfully opposed his arbitrary pretensions.” “That faction *which*,” would have been better; and the same remark will serve for the following examples: “France, *who* was in alliance with Sweden.” “The court *who*,” &c. “The cavalry *who*,” &c. “The cities *who* aspired at liberty.” “That party among us *who*,” &c. “The family *whom* they consider as usurpers.”

In some cases it may be doubtful, whether this pronoun be properly applied or not: as, “The number of substantial inhabitants with *whom* some cities abound.” For when a term directly and necessarily implies persons, it may in many cases claim the personal relative. “None of the company, *whom* he most affected, could cure him of the melancholy under which he laboured.” The word *acquaintance* may have the same construction.

7. We hardly consider children as persons, because that term gives us the idea of reason and reflection; and therefore the application of the personal relative *who*, in this case, seems to be harsh. “A child *who*.” It is still more improperly applied to animals: “A lake frequented by that fowl *whom* nature has taught to dip the wing in water.”

8. When the name of a person is used merely as a name, and does not refer to the person, the pronoun *which* ought to be used, and not *who*: as, “It is no wonder if such a man did not shine at the court of Queen Elizabeth, *who* was but another name for prudence and economy.” The word *whose* begins likewise to be restricted to persons, but it is not done so generally, but that good writers, even in prose, use it when speaking of things. The construction is not, however, generally pleasing, as we may see in the following instances: “Pleasure, *whose* nature,” &c. “Call every production, *whose* parts and *whose* nature,” &c.

In one case, however, custom authorizes us to use *which* with respect to persons; and that is when we want to dif-

tinguish one person of two, or a particular person among a number of others. We should then say, "*Which* of the two," or, "*Which* of them, is he or she?"

9. As the pronoun relative has no distinction of numbers, we sometimes find an ambiguity in the use of it; as when we say, "the disciples of Christ, *whom* we imitate;" we may mean the imitation either of Christ or of his disciples. The accuracy and clearness of the sentence, depend very much upon the proper and determinate use of the relative, so that it may readily present its antecedent to the mind of the hearer or reader, without any obscurity or ambiguity.

The neuter pronoun, by an idiom peculiar to the English language, is frequently joined in explanatory sentences, with a noun or pronoun of the masculine or feminine gender: as, "It was I;" "It was the man or woman that did it."

The neuter pronoun *it* is sometimes omitted and understood: thus we say, "As appears, as follows;" for "As it appears, as it follows;" and "May be," for "It may be."

The neuter pronoun *it* is sometimes employed to express: 1st, The subject of any discourse or inquiry: as, "It happened on a summer's day;" "Who is *it* that calls on me?"

2d, The state or condition of any person or thing: as, "How is *it* with thee?"

3d, The thing, whatever it be, that is the cause of any effect or event, or any person considered merely as a cause: as, "We heard her say *it* was not he;" "The truth is, *it* was I that helped her."

10. *It is* and *it was*, are often, after the manner of the French, used in a plural construction, and by some of our best writers: as, "It is either a few great men who decide for the whole, or *it is* the rabble that follow a seditious ringleader;" "It is they that are the real authors, though the soldiers are the actors of the revolutions;" "It was the heretics that first began to rail," &c.; "'Tis these that

early taint the female mind." This license in the construction of *it is*, (if it be proper to admit it at all,) has, however, been certainly abused in the following sentence, which is thereby made a very awkward one. "*It is* wonderful the very few trifling accidents, which happen not once, perhaps, in several years."

11. The interjections *O!* *Oh!* and *Ah!* require the objective case of a pronoun in the first person after them: as, "*O me! Oh me! Ah me!*" But the nominative case in the second person; as, "*O thou persecutor!*" "*Oh ye hypocrites!*"

#### RULE VI.

THE relative is the nominative case to the verb, when no other nominative comes between it and the verb: as, "*The master who taught us;*" "*The trees which are planted.*" But when another nominative comes between it and the verb, the relative is governed by some word in its own member of the sentence: as, "*He who preserves me, to whom I owe my being, whose I am, and whom I serve, is eternal.*"

In the different members of the last sentence, the relative performs a different office. In the first member, it marks the agent; in the second, it submits to the government of the preposition; in the third, it represents the possessor; and in the fourth, the object of an action: and therefore must be in the different cases, corresponding to those offices.

When both the antecedent and relative become nominatives, each to different verbs, the relative is nominative to the former, and the antecedent to the latter verb; as, "*True philosophy, which is the ornament of our nature, counsels more in the love of our duty, and the practice of virtue, than in great talents and extensive knowledge.*"

## RULE VII.

When the relative is preceded by two nominatives of different persons, the relative and verb may agree in person with either: as, “I am the man *who command’* you;” or, “I am the *man who commands* you.” But the latter nominative is usually preferred.

When the relative and the verb have been determined to agree with either of the preceding nominatives, that agreement must be preserved throughout the sentence; as in the following instance: “I am the Lord, that maketh all things; that stretcheth forth the heavens alone.” *Ia. xlii. 24.* Thus far is right: the *Lord*, in the third person, is the antecedent, and the verb agrees with the relative in the third person, “I am *the Lord*, which Lord, or he that, *maketh* all things.” It would have been also right, if *I* had been made the antecedent, and the relative and verb had agreed with it in the first person; as, “I am the Lord *that make* all things, *that stretch* forth the heavens alone.” But when it follows; “*That spreadeth* abroad the earth by myself;” there arises a confusion of persons, and a manifest solecism.

## RULE VIII.

Every adjective belongs to a substantive, expressed or understood: as, “He is a *good*, as well as a *wise* man;” “*Few* are *happy*,” that is, “*persons*.”

The adjective pronouns, *this* and *that*, &c. must agree in number, with their substantives: as, “This book, these books; that sort, those sorts; another road, other roads.”

A few instances of the breach of this rule are here exhibited. “I have not travelled this twenty years;” “*they* twenty.” “I am not recommending these kind of sufferings;” “*this* kind.” “Those sort of people fear nothing;” “*that* sort.”

1. The word *means* in the singular number, and the phrases, “*By this means*,” “*By that means*,” are used by our best and most correct writers; namely, Bacon, Tillotson, Atterbury, Addison, Steele, Pope, &c.\* They are, indeed, in

\* “*By this means*, he had them the more at vantage, being tired and harassed with a long march.” *Bacon.*

“*By this means* one great restraint from doing evil, would be taken away.”—“*And this is an admirable means* to improve men in virtue.”—“*By that means* they have rendered their duty more difficult.” *Tillotson.*

“*It renders us careless of approving ourselves to God, and by that means securing the continuance of his goodness.*”—“*A good character, when established, should not be rested in as an end, but employed as a means of doing still further good.*” *Atterbury.*

“*By this means* they are happy in each other.”—“*He by that means preserves his superiority.*” *Addison.*

“*Your vanity by this means will want its food.*” *Steele.*

“*By this means* alone, their greatest obstacles will vanish.” *Pope.*

“*Which custom has proved the most effectual means to ruin the nobles.*” *Dean Swift.*

“*There is no means of escaping the persecution.*”—“*Faith is not only a means of obeying, but a principal act of obedience.*” *Dr. Young.*

“*He looked on money as a necessary means of maintaining and increasing power.*” *Lord Lyttelton's Henry II.*

“*John was too much intimidated, not to embrace every means afforded for his safety.*” *Coldsmith.*

“*Lest this means should fail.*” *Hawke.*

“*By this means* there was nothing left to the Parliament of Ireland,” &c. *Blackstone.*

“*By this means* so many slaves escaped out of the hands of their masters.” *Dr. Robertson.*

“*By this means* they bear witness to each other.” *Burke.*

“*By this means*, the wrath of man was made to turn against it self.” *Dr. Blair.*

such general and approved use, that it would appear awkward, if not affected, to apply the old singular form, and say, "By this *mean*; by that *mean*; it was by a *mean*;" although it is more agreeable to the general analogy of the language. "The word *means* (says Priesley) belongs to the class of words, which do not change their termination on account of number; for it is used alike in both numbers."

The word *amends* is used in this manner, in the following sentences: "Though he did not succeed, he gained the approbation of his country; and with *this amends* he was content." "Peace of mind is *an* honourable *amends* for the sacrifices of interest." "In return, he received the thanks of his employers, and the present of a large estate: *these* were ample *amends* for all his labours." "We have described the rewards of vice: the good man's *amends* are of a different nature."

It can scarcely be doubted, that this word *amends* (like the word *means*) had formerly its correspondent form in the singular number, as it is derived from the French *amende*, though now it is exclusively established in the plural form. If, therefore, it be alleged that *mean* should be applied in the singular, because it is derived from the French *moyen*, the same kind of argument may be advanced in favour of the singular *amende*; and the general analogy of the language may also be pleaded in support of it.

Campbell, in his "Philosophy of Rhetorick," has the following remark on the subject before us: "No persons of taste will, I presume, venture so far to violate the present usage, and consequently to shock the ears of the generality of readers, as to say, "By this *mean*, by that *mean*."

Lowth and Johnson seem to be against the use of *means* in the singular number. They do not, however, speak decisively on the point; but rather dubiously, and as if they knew that they were questioning eminent authorities, as well as general practice. That they were not decidedly against the application of this word to the singular number,

appears from their own language: “Whole sentences, whether simple or compounded, may become members of other sentences by *means of some additional connexion.*”—

Dr. LOWTH’s *Introduction to English Grammar.*

“There is no other method of teaching that of which any one is ignorant, but by *means of something already known.*”—Dr. JOHNSON. *Idler.*

It is remarkable that our present version of the Scriptures makes no use, as far as the Compiler can discover, of the word *mean*; though there are several instances to be found in it of the use of *means*, in the sense and connexion contended for. “*By this means* thou shalt have no portion on this side the river.” Ezra iv. 16. “*That by means of death,*” &c. Heb. ix. 15. It will scarcely be pretended, that the translators of the sacred volumes did not accurately understand the English language; or that they would have admitted one form of this word, and rejected the other, had not their determination been conformable to the best usage. An attempt therefore to recover an old word, so long since disused by the most correct writers, seems not likely to be successful; especially as the rejection of it is not attended with any inconvenience.

The practice of the best and most correct writers, or a great majority of them, corroborated by general usage, forms, during its continuance, the standard of language; more especially, if, in particular instances, this practice continue, after objection and due consideration. Every connexion and application of words and phrases, thus supported, must therefore be proper, and entitled to respect, if not exceptionable in a moral point of view.

—————“*Si volet usus*

“*Quem penes arbitrium est, et jus, et norma loquendi.*”

Hor.

On this principle, many forms of expression, not less deviating from the general analogy of the language, than those before mentioned, are to be considered as strictly proper and justifiable. Of this kind are the following. “*None of them are varied to express the gender:*” and yet *none* originally

signified *no one*. “*Himself* shall do the work:” here, what was at first appropriated to the objective, is now properly used as the nominative case. “*You* have behaved yourselves well:” in this example, the word *you* is put in the nominative case plural, with strict propriety; though formerly it was confined to the objective case, and *ye* exclusively used for the nominative.

With respect to anomalies and variations of language, thus established, it is the grammarian’s business to submit, not to remonstrate. In pertinaciously opposing the decision of proper authority, and contending for obsolete modes of expression, he may, indeed, display learning and critical sagacity; and, in some degree, obscure points that are sufficiently clear and decided; but he cannot reasonably hope, either to succeed in his aims, or to assist the learner, in discovering and respecting the true standard and principles of Language.

Cases which custom has left dubious, are certainly within the grammarian’s province. Here, he may reason and remonstrate on the ground of derivation, analogy, and propriety; and his reasonings may refine and improve the language: but when authority speaks out and decides the point, it were perpetually to unsettle the language, to admit of cavil and debate. Anomalies then, under the limitation mentioned, become the law, as clearly as the plainest analogies.

The reader will perceive that, in the following sentences, the use of the word *mean* in the old form has a very uncouth appearance: “By the *mean* of adversity we are often instructed.” “He preserved his health by *mean* of exercise.” “Frugality is one *mean* of acquiring a competency.” They should be, “By *means* of adversity,” &c. “By *means* of exercise,” &c. “Frugality is one *means*,” &c.

Good writers do indeed make use of the substantive *mean* in the singular number, and in that number only, to signify mediocrity, middle rate, &c. as, “This is a *mean* between the two extremes.” But in the sense of instrumentality, it

has been long disused by the best authors, and by almost every writer.

*This means* and *that means* should be used only when they refer to what is singular; *these means* and *those means*, when they respect plurals: as, “He lived temperately, and by *this means* preserved his health;” “The scholars were attentive, industrious, and obedient to their tutors; and by *these means* acquired knowledge.”

We have enlarged on this article, that the young student may be led to reflect on a point so important, as that of ascertaining the standard of propriety in the use of language.

2. The distributive pronominal adjectives, *each*, *every*, *either*, agree with the nouns, pronouns, and verbs, of the singular number only: as, “The king of Israel, and Jehosaphat the king of Judah, sat *each* on *his* throne;” “*Every* tree is known by *its* fruit;” unless the plural noun convey a collective idea; as, “Every six months;” “Every hundred years.”—The following phrases are exceptionable. “Let *each* esteem others better than themselves:” It ought to be “*himself*.” “It is requisite that the language should be both perspicuous and correct: In proportion as *either* of these two qualities are wanting, the language is imperfect:” It should be “*is*.” “Tis observable, that *every* one of the letters bear date after his banishment, and contain a complete narrative of all his story afterwards:” It ought to be “*bears*,” and “*contains*.”

*Either* is often used improperly, instead of *each*: as, “The king of Israel, and Jehosaphat the king of Judah, sat *either* of them on his throne;” “Nadab and Abihu, the sons of Aaron, took *either* of them his censer.” *Each* signifies both of them taken distinctly or separately; *either* properly signifies only the one or the other of them taken conjunctively.

In the course of this work, some examples will appear of erroneous translations from the Holy Scriptures, with respect to grammatical construction: but it may be proper to remark, that notwithstanding these verbal mistakes, the Bible, for the size of it, is the most accurate grammatical

composition that we have in the English language. The authority of several eminent grammarians might be adduced in support of this assertion; but it may be sufficient to mention only that of Dr. Lowth, who says, "The present translation of the Bible is the best standard of the English language."

3. Adjectives are sometimes improperly applied as adverbs; as, "Indifferent honest; excellent well; miserable poor;" instead of "Indifferently honest; excellently well; miserably poor." "He behaved himself conformable to that great example;" "*conformably*." "Endeavour to live hereafter suitable to a person in thy station;" "*suitably*." "I can never think so very mean of him;" "*meanly*." "He describes this river agreeable to the common reading;" "*agreeably*." "Agreeable hereunto, it may not be amiss," &c. "*agreeably*." "Thy exceeding great reward:" When united to an adjective, or adverb not ending in *ly*, the word *exceeding* has *ly* added to it: as, "exceedingly dreadful, exceedingly great;" "exceedingly well, exceedingly more active:" but when it is joined to an adverb or adjective, having that termination, the *ly* is omitted: as, "Some men think exceeding clearly, and reason exceeding forcibly;" "She appeared, on this occasion, exceeding lovely."

Adverbs are likewise improperly used as adjectives: as, "He acted in this business *bolder* than was expected;" "They behaved the *noblest*, because they were disinterested." They should have been, "*more boldly; most nobly*."

4. Double comparatives and superlatives should be avoided: such as, "A worser conduct;" "On lesser hopes;" "A more ferener temper;" "The most straitest sect;" "A more superior work:" They should be, "worse conduct;" "less hopes;" "a more serene temper;" "the straiter sect;" "a superior work."

5. Adjectives that have in themselves a superlative signification, do not properly admit of the superlative form superadded; such as, "Chief, extreme, perfect, right, uni-

versal," &c.; which are sometimes improperly written "Chiefest, extremest, perfectest, rightest, most universal," &c. The following expressions are therefore improper. "He sometimes claims admission to the chiefest offices." "The quarrel was become so universal and national;" "become universal." "A method of attaining the *rightest* and greatest happiness."

6. Inaccuracies are often found in the way wherein the degrees of comparison are applied and construed. The following are examples of wrong construction in this respect: "This noble nation hath, of all others, admitted fewer corruptions." The word *fewer* is here construed precisely as if it were the superlative. It should be, "This noble nation hath admitted fewer corruptions than any other." We commonly say, "This is the weaker of the two;" or "The weakest of the two;" but the former is the regular mode of expression, because there are only two things compared. "The vice of covetousness is what enters deepest into the soul of any other." "It celebrates the church of England as the most perfect of all others." Both these modes of expression are faulty: we should not say, "The best of any man," or, "The best of any other man," for "The best of men." The sentences may be corrected by substituting the comparative in the room of the superlative. "The vice, &c. is what enters deeper into the soul than any other." "It celebrates, &c. as more perfect than any other." It is also possible to retain the superlative, and render the expression grammatical. "Covetousness, of all vices, enters the deepest into the soul." "It celebrates, &c. as the most perfect of all churches." These sentences contain other errors, against which it is proper to caution the learner. The words *deeper* and *deepest*, being intended for adverbs, should have been *more deeply*, *most deeply*. The phrases *more perfect*, and *most perfect*, are improper; because perfection admits of no degrees of comparison. We may say *nearer* or *nearest* to perfection, or more or less imperfect.

7. When two persons or things are spoken of in a sentence, and there is occasion to mention them again for the sake of distinction, *that* is used in reference to the former, and *this*, in reference to the latter: as, "Self-love, which is the spring of action in the soul, is ruled by reason; but for *that*, man would be inactive; and but for *this*, he would be active to no end."

8. In some cases, adjectives should not be separated from their substantives, even by words which modify their meaning, and make but one sense with them: as, "A large enough number surely:" It should be "A number large enough." "The lower sort of people are good enough judges of one not very distant from them."

The adjective is usually placed before its substantive: as, "A *generous* man;" "How *amiable* a woman!" The instances in which it comes after the substantives, are the following.

1st. When something depends upon the adjective; and when it gives a better sound, especially in poetry: as, "A man *generous* to his enemies;" "Feed me with food *convenient* for me;" "A tree three feet *thick*;" "A body of troops fifty thousand *strong*;" "The torrent tumbling through rocks *abrupt*."

2d, When the adjective is emphatical: as, "Alexander the *Great*;" "Lewis the *Bold*;" "Goodness *infinite*;" "Wisdom *unsearchable*."

3d, When several adjectives belong to one substantive: as, "A man just, wise, and charitable;" "A woman modest, sensible, and virtuous."

4th, When the adjective is preceded by an adverb: as, "A boy steadily employed;" "A girl unaffectedly modest."

5th, When the verb *to be*, in any of its variations, comes between a substantive and an adjective, the adjective may frequently either precede or follow it: as, "The man is *happy*;" or, "*happy* is the man who makes virtue his choice;" "The interview was *delightful*;" or, "*delightful* was the interview."

6th, When the adjective expresses some circumstance of a substantive placed after an active verb; as, "Vanity often renders its possessor *despicable*." In an exclamatory sentence, the adjective generally precedes the substantive; as, "How *despicable* does vanity often render its possessor!"

There is sometimes great beauty, as well as force, in placing the adjective before the verb, and the substantive immediately after it: as, "Great is the Lord; just and true are thy ways, thou King of Saints."

Sometimes the word *all* is emphatically put after a number of particulars comprehended under it. "Ambition, interest, honour, *all* concurred." Sometimes a substantive, which likewise comprehends the preceding particulars, is used in conjunction with this adjective; as, "Royalists, republicans, churchmen, sectaries, courtiers, patriots, *all parties*, concurred in the illusion."

A substantive with its adjective is reckoned as one compounded word, whence they often take another adjective, and sometimes a third, and so on: as, "An old man; a good old man; a very learned, judicious, good old man."

Every adjective, adjective pronoun, and participle, relates to some substantive; and is, in many instances, put absolutely, especially where the noun has been mentioned before, or is easily understood, though not expressed: as, "I often survey the green fields, as I am very fond of *green*;" "The wise, the virtuous, the honoured, famed, and great," that is "persons;" "The twelve," that is, "apostles;" "Have compassion on the *poor*; be feet to the *lame*, and eyes to the *blind*."

Sometimes the substantive becomes a kind of adjective, and has another substantive joined to it by a hyphen: as, "A sea-fish; a silver-tankard; a mahogany-table;" an adjective-pronoun. The hyphen is not always used, but may be dispensed with, in cases where the association has been long established, and is become familiar. In some of these instances the two words coalesce; as, "Icehouse, inkhorn, Yorkshire," &c.

Sometimes the adjective becomes a substantive, and has

another adjective joined to it: as, "The chief good;" "The vast immense of space."

When an adjective has a preposition before it, the substantive being understood, it takes the nature of an adverb, and is considered as an adverb; as, "In general, in particular, in earnest," &c. that is, "Generally, particularly, earnestly."

#### RULE IX.

The article *a* or *an* agrees with nouns in the singular number only, individually or collectively: as, "A Christian, an infidel, a score, a thousand."

The definite article *the* may agree with nouns in the singular or plural number: as, "The garden, the houses, the stars."

The articles are often properly omitted: when used, they should be justly applied, according to their distinct nature: as, "Gold is corrupting; the sea is green; a lion is bold."

It is of the nature of both the articles to determine or limit the thing spoken of. *A* determines it to be one single thing of the kind, leaving it still uncertain which; *the* determines which it is, or of many, which they are.

The following passage will serve as an example of the different uses of *a* and *the*, and of the force of the substantive without any article. "Man was made for society, and ought to extend his good will to all men: but a man will naturally entertain a more particular kindness for *the men*, with whom he has the most frequent intercourse; and enter into a still closer union with *the man* whose temper and disposition suit best with his own."

As the articles are sometimes misapplied, it may be of some use to exhibit a few instances: "And I persecuted this way unto *the* death." The apostle does not mean any particular sort of death, but death in general; the definite article therefore is improperly used: it ought to be "unto death," without any article.

"When he, the spirit of truth, is come, he will guide you into all truth;" that is, according to this translation, "into all truth whatsoever, into truth of all kinds;" very different from the meaning of the evangelist, and from the original, "into all *the* truth;" that is, "into all evangelical truth, all truth necessary for you to know."

"Who breaks a butterfly upon *a* wheel?" it ought to be "*the* wheel," used as an instrument for the particular purpose of torturing criminals. "The Almighty hath given reason to *a* man, to be a light unto him:" It should rather be, "*to man*," in general. "This day is salvation come to this house, forasmuch as he also is *the* son of Abraham:" It ought to be, "*a* son of Abraham."

These remarks may serve to show the great importance of the proper use of the article, and the excellence of the English language in this respect; which, by means of its two articles, does most precisely determine the extent of signification of common names.

1. A nice distinction of the sense is sometimes made by the use or omission of the article *a*. If I say; "He behaved with *a* little reverence;" my meaning is positive. If I say, "He behaved with little reverence;" my meaning is negative. And these two are by no means the same, or to be used in the same cases. By the former, I rather praise a person; by the latter, I dispraise him. For the sake of this distinction, which is a very useful one, we may better bear the seeming impropriety of the article *a* before nouns of number. When I say, "There were few men with him;" I speak diminutively, and mean to represent them as inconsiderable: Whereas, when I say; "There were *a* few men with him;" I evidently intend to make the most of them.

The article *the* has sometimes a good effect in distinguishing a person by an epithet. "In the history of Henry the Fourth, by Father Daniel, we are surprised at not finding him *the* great man." "I own I am often surprised that he should have treated so coldly, a man so much *the* gentleman."

This article is often elegantly put, after the manner of the French, for the pronoun possessive: as, "He looks him full in *the* face;" that is, "*in his* face." "In his presence they were to strike *the* forehead on the ground;" that is, "*their* foreheads."

2. In general, it may be sufficient to prefix the article to the former of two words in the same construction; though the French never fail to repeat it in this case. "There were many hours, both of the night and day, which he could spend, without suspicion, in solitary thought." It might have been "*of the* night and *of the* day." And, for the sake of emphasis, we often repeat the article in a series of epithets. "He hoped that this title would secure him *a* perpetual and *an* independent authority."

We sometimes, after the manner of the French, repeat the same article, when the adjective, on account of any clause depending upon it, is put after the substantive. "Of all the considerable governments among the Alps, *a* commonwealth is a constitution *the* most adapted of any to the poverty of those countries." "With such a specious title as that of blood, which with the multitude is always the claim, *the* strongest, and *the* most easily comprehended." "They are not the men in the nation *the* most difficult to be replaced."

3. In common conversation, and in familiar style, we frequently omit the articles, which might be inserted with propriety in writing, especially in a grave style. "At worst, time might be gained by this expedient." "At *the* worst," would have been better in this place. "Give me here John Baptist's head." There would have been more dignity in saying, "John *the* Baptist's head;" or, "The head of John *the* Baptist."

#### RULE X.

One substantive governs another, signifying a different thing, in the possessive or genitive case: as,

“My father’s house;” “Man’s happiness;” “Virtue’s reward.”

When the annexed substantive signifies the same thing as the first, there is no variation of case: as, “George, King of Great Britain, Elector of Hanover,” &c.; “Pompey contended with Cæsar, the greatest general of his time;” “Religion, the support of adversity, adorns prosperity.” Nouns thus circumstanced are said to be in apposition to each other; and will admit a relative and verb to be inserted between them: as we may say, “George, *who is* king,” &c.; “Cæsar, *who was* the greatest,” &c. Religion, *which is* the support of adversity,” &c.

The possessive case and the preposition *of*, are not always of the same import. We can say, “He treats *of* Grammar;” but not, “He treats Grammar’s.”

Substantives govern pronouns as well as nouns, in the genitive case: as, “Every tree is known by *its* fruit;” “Goodness brings *its* reward.”

The pronoun *his*, when detached from the noun to which it relates, is to be considered, not as a possessive pronoun, but as the genitive case of the personal pronoun: as, “This composition is *his*.” “Whose book is that?” “*His*.” If we used the noun itself, we should say, “This composition is John’s.” “Whose book is that?” “Eliza’s.” The position will be still more evident, when we consider that both the pronouns in the following sentence must have a similar construction: “Is it *her* or *his* honour that is tarnished?” “It is not *hers*, but *his*.”

Sometimes a substantive in the genitive or possessive case stands alone, the latter one by which it is governed being understood: as, “I called at the bookseller’s,” that is, “at the bookseller’s *shop*.”

1. If several nouns come together in the genitive case, the apostrophe with *s* is annexed to the last, and understood to the rest: as, “This was my father, mother, and uncle’s advice.” But when any words intervene, perhaps,

on account of the increased pause, the sign of the possessive should be annexed to each: as, "I had the physician's, the surgeon's, and the apothecary's assistance."

2. In poetry, the additional *s* is frequently omitted, but the apostrophe retained, as in substantives in the plural number ending in *s*: as, "The wrath of Peleus' son." This seems not so allowable in prose; which the following examples will demonstrate: "Moses' minister;" "Phinehas' wife;" "Festus came into Felix' room." "These answers were made to the witness' questions." But in cases which would give too much of the hissing sound, or increase the difficulty of pronunciation, the omission takes place even in prose: as, "For righteousness' sake;" "For conscience' sake."

3. Little explanatory circumstances are particularly awkward between a genitive case, and the word which usually follows it: as, "She began to extol the farmer's, as she called him, excellent understanding;" "the excellent understanding of the farmer, as she called him.

4. When a sentence consists of terms signifying a name and an office, or of any expressions by which one part is descriptive or explanatory of the other, it may occasion some doubt to which of them the sign of the genitive case should be annexed; or whether it should be subjoined to them both. Thus, some would say; "I left the parcel at Smith's the bookseller;" others, "at Smith the bookseller's;" and perhaps others, "at Smith's the bookseller's." The first of these forms is most agreeable to the English idiom; and if the addition consists of two or more words, the case seems to be less dubious: as, "I left the parcel at Smith's, the bookseller and stationer." But as this subject requires a little further explanation to make it intelligible to the learners, we shall add a few observations tending to unfold its principles.

A phrase in which the words are so connected and dependent, as to admit of no pause before the conclusion,

necessarily requires the genitive sign at or near the end of the phrase: as, "Whose prerogative is it? It is the king of Great Britain's;" "That is the duke of Bridgewater's canal;" "The bishop of Landaff's excellent book;" "The Lord Mayor of London's authority;" "The Captain of the guard's house."

When words in apposition follow each other in quick succession, it seems also most agreeable to our idiom, to give the sign of the genitive a similar situation; especially if the noun which governs the genitive be expressed: as, "The Emperour Leopold's;" "Dionysius the Tyrant's;" "For David my *servant's* sake;" "Give me John the *Baptist's* head;" "Paul the *apostle's* advice." But when a pause is proper, and the governing noun not expressed; and when the latter part of the sentence is extended, it appears to be requisite that the sign should be applied to the first genitive, and understood to the other: as, "I reside at Lord Stormont's, my old patron and benefactor;" "Whose glory did he emulate? He emulated Cesar's, the greatest general of antiquity." In the following sentences, it would be very awkward to place the sign, either at the end of each of the clauses, or at the end of the latter one alone: "These psalms are David's, the king, priest, and prophet of the Jewish people;" "We staid a month at Lord Littleton's, the ornament of his country, and the friend of every virtue." The sign of the genitive case may very properly be understood at the end of these members, an ellipsis at the latter part of sentences being a common construction in our language; as the learner will see by one or two examples: "They wished to submit, but he did not;" that is, "he did not *wish to submit*;" "He said it was their concern, but not his;" that is, "not his *concern*."

If we annex the sign of the genitive to the end of the last clause only, we shall perceive that a resting place is wanted, and that the connecting circumstance is placed too remotely to be either perspicuous or agreeable: as, "Whose glory did he emulate?" "He emulated Cesar, the greatest

general of *antiquity's*;" "These psalms are David, the king, priest, and prophet of the Jewish *people's*." It is much better to say, "This is *Paul's* advice, the Christian hero, and great apostle of the *Gentiles*," than, "This is Paul, the Christian hero, and great apostle of the *Gentiles' advice*." On the other hand, the application of the genitive sign to both or all the nouns in apposition, would be generally harsh and displeasing, and perhaps in some cases incorrect: as, "the Emperour's Leopold's;" "King's George's;" "Charles's the Second's;" "the parcel was left at Smith's, the bookseller's and Stationer's." The rules which we have endeavoured to elucidate, will prevent the inconvenience of both these modes of expression; and they appear to be simple, perspicuous, and consistent with the idiom of the language.

5. The English genitive has often an unpleasant sound; so that we daily make more use of the particle *of* to express the same relation. There is something awkward in the following sentences, in which this method has not been taken. "The general in the army's name, published a declaration." "The Commons' vote." "The Lords' house." "Unless he be very ignorant of the kingdom's condition." It were certainly better to say, "In the name of the army;" "The votes of the Commons;" "The House of Lords;" "The condition of the kingdom." It is also rather harsh to use two English genitives with the same substantive; as, "Whom he acquainted with the pope's and the king's pleasure." "The pleasure of the pope and the king," would have been better.

We sometimes meet with three substantives dependent on one another, and connected by the preposition *of* applied to each of them: as, "The severity of the distress of the son of the king, touched the nation;" but this mode of expression is not to be recommended. It would be better to say, "The severe distress of the king's son, touched the nation;" We have a striking instance of this laborious mode of expression,

in the following sentence: “ *Of* some of the books of each of these classes of literature, a Catalogue will be given at the end of the work.”

6. In some cases, we use both the genitive termination and the preposition *of*; as, “ It is a discovery of Sir Isaac Newton’s.” Sometimes indeed, unless we throw the sentence into another form, this method is absolutely needful, in order to distinguish the sense, and to give the idea of property, strictly so called, which is the most important of the relations expressed by the genitive case: for the expressions, “ This picture of my friend,” and, “ This picture of my friend’s,” suggest very different ideas. The latter only is that of property in the strictest sense. The idea would, doubtless, be conveyed in a better manner, by saying, “ This picture belonging to my friend.”

Where this double genitive, as it may be called, is not necessary to distinguish the sense, and especially in a grave style, it is generally omitted. Except to prevent ambiguity, it seems to be allowable only in cases which suppose the existence of a plurality of subjects of the same kind. In the expressions, “ A subject of the emperour’s;” “ A servant of my brother’s;” more than one subject, and one sentiment, are supposed to belong to the possessor. But when this plurality is neither intimated nor necessarily supposed, the double genitive, except as beforementioned, should not be used: as, “ This house of the governour is very commodious;” “ The crown of the king was stolen;” “ That privilege of the scholar was never abused.” (See page 38.) But after all that can be said for this double genitive, some grammarians think that it would be better to avoid the use of it altogether, and to give the sentiment another form of expression.

7. When an entire clause of a sentence, beginning with a participle of the present tense, is used as one name, or to express one idea or circumstance, the noun on which it depends may be put in the genitive case; thus, instead of

saying, “What is the reason of this person dismissing his servant so hastily?” that is, “What is the reason of this person in dismissing his servant so hastily?” we may say, and perhaps ought to say, “What is the reason of this person’s dismissing of his servant so hastily?” just as we say, “What is the reason of this person’s hasty dismissal of his servant?” So also, we say, “I remember it being reckoned a great exploit;” or, more properly, “I remember its being reckoned,” &c. The following sentence is correct and proper? “Much will depend on *the pupil’s composing*, but more on *his reading* frequently.” It would not be accurate to say, “Much will depend on the *pupil composing*,” &c. We also properly say; “This will be the effect of *the pupil’s composing* frequently;” instead of, “*of the pupil composing* frequently.”

#### RULE XI

Active verbs govern the objective case: as, “Truth ennobles *her* ;” “She comforts *me* ;” “They support *us* ;” “Virtue rewards *them* that follow *her*.”

In English the nominative case, denoting the agent, usually goes before the verb; and the objective case, denoting the object, follows the verb active; and it is the order that determines the case in nouns; as, “Alexander conquered the Persians.” But the pronoun, having a proper form for each of those cases, sometimes, when it is in the objective case, is placed before the verb; and, when it is in the nominative case, follows the object and verb; as, “*Whom* ye ignorantly worship, *him* declare I unto you.”

This position of the pronoun sometimes occasions its proper case and government to be neglected; as in the following instances. “Who should I esteem more than the wise and good?” “By the character of those who you choose for your friends, your own is likely to be formed.” “Those are the persons who he thought true to his interests.” “Who should I see the other day but my old

friend?" "Whoever the court favours." In all these places it ought to be *whom*, the relative being governed in the objective case by the verbs "esteem, choose, thought," &c. "He, who under all proper circumstances, has the boldness to speak truth, choose for thy friend:" It should be "*him* who," &c.

Verbs neuter do not act upon or govern nouns and pronouns. "He *sleeps*; they *use*," &c. are not transitive. They are therefore not followed by an objective case, specifying the object of an action. But when this case, or an object of action, comes after such verbs, though it may carry the appearance of being governed by them, it is affected by a preposition or some other word understood: as, "He resided many years [that is, *for* or *during* many years] in that street;" "He rode several miles [that is, *for* or *through* the space of several miles] on that day;" "He lay an hour [that is, *during* an hour] in great torture." In the phrases, "To dream a dream," "To live a virtuous life," &c. it appears that the noun expresses the same notion with the verb, and that it is no object of an action.

1. Some writers, however, use certain neuter verbs as if they were transitive, putting after them the objective case of the pronoun which was the nominative case to it, agreeably to the French construction of reciprocal verbs; but this custom is so foreign to the idiom of the English tongue, that it ought not to be adopted or imitated. The following are some instances of this practice. "Repenting him of his design." "The king soon found reason *to repent* him of his provoking such dangerous enemies." "The popular Lords did not fail to *enlarge* themselves on the subject." "The nearer his successes *approached* him to the throne." "Go *flee* thee away into the land of Judah." "I think it by no means a fit and decent thing to *vie* charities," &c. "They have spent their whole time and pains to *agree* the sacred with the profane chronology."

2. Active verbs are sometimes as improperly made neuter; as, “I must *premise with* three circumstances.” “Those that think to *ingratiate with* him by calumniating me.”

3. The neuter verb is varied like the active; but, having somewhat of the nature of the passive, it admits, in many instances, of the passive form, retaining still the neuter signification, chiefly in such verbs as signify some sort of motion, or change of place or condition: as, “I am come; I was gone; I am grown; I was fallen;” The following examples, however, appear to be erroneous, in giving the neuter verbs a passive form, instead of an active one. “The rule of our holy religion, from which we *are* infinitely *sacrified*.” “The whole obligation of that law and covenant *was* also *ceased*.” “Whose number *was* now *amounted* to three hundred.” “This marshal, upon some discontent, *was entered* into a conspiracy against his master.” “At the end of a campaign, when half the men *are* *deserted* or *killed*.” It should be, “*hav*e swerved, *had* ceased,” &c.

4. The verb *to be*, through all its variations, has the same case after it, as that which next precedes it: “I am *he* whom they invited;” “It may be (or might have been) *he*, but it cannot be (or could not have been) I;” “It is impossible to be *they*;” “It seems to have been *he*, who conducted himself so wisely;” “It appeared to be *she* that transacted the business;” “I understood *it* to be *him*;” “I believed *it* to have been *them*;” “We at first took the person to be *her*, but were afterwards convinced that *it* was not *she*.” “He is not the person *who* it seemed he was.” “He is really the person *who* *he* appeared to be.” “She is not now the woman *whom* they represented *her* to have been.” “*Whom* do you fancy *him* to be?” By these examples, it appears that this substantive verb, has no government of case, but serves, in all its forms, as a conductor to the cases; so that the two cases which, in the construction of the sentence, are the *next* before and after it, must always be alike.

The following sentences contain deviations from the rule, and exhibit the pronoun in a wrong case: “It might have been *him*, but there is no proof of it;” “Though I was blamed, it could not have been *me*;” “I saw one whom I took to be *she*;” “She is the person *who* I understood it to have been;” “*Who* do you think me to be?” “*Whom* do men say that I am?” “And *whom* think ye that I am?”

5. The auxiliary *let* governs the objective case: as, “Let *him* beware;” “Let *us* judge candidly;” Let *them* not presume;” “Let *me* die the death of the righteous.”

### RULE XII.

One verb governs another that follows it, or depends upon it, in the infinitive mood: as, “Cease *to do* evil; learn *to do* well;” “We should be prepared *to render* an account of our actions.”

The preposition *to*, though generally used before the latter verb, is sometimes properly omitted: as, “I heard him say it;” instead of, “*to* say it.”

The verbs which have commonly other verbs following them in the infinitive mood, without the sign *to*, are “Bid, dare, need, make, see, hear, feel;” and also, “let,” not used as an auxiliary; and perhaps a few others: as, “I bade him do it;” “Ye dare not do it;” “I saw him do it;” “I heard him say it;” “Thou lettest him go.”

1. In the following passages, the word *to*, the sign of the infinitive mood, where it is distinguished by Italic characters, is superfluous and improper. “I have observed some satirists *to use*,” &c. “To see so many *to make* so little conscience of so great a sin.” “It cannot but be a delightful spectacle to God and angels, to see a young person, besieged by powerful temptations on either side, *to* acquit himself gloriously, and resolutely *to hold out* against the most violent assaults; to behold one in the prime and

flower of his age, that is courted by pleasures and honours, by the devil, and all the bewitching vanities of the world, *to* reject all these, and *to cleave* steadfastly unto God."

This mood has also been improperly used in the following places. "I am not like other men, *to* envy the talents I cannot reach." "Grammarians have denied, or at least doubted, them *to be* genuine." "That all our doings may be ordered by thy governance, *to do* always what is righteous in thy sight."

Adjectives, substantives, and participles, frequently govern the infinitive mood after them: as, "He is eager to learn;" "She is worthy to be loved;" "They have a desire to improve;" "Endeavouring to persuade."

The infinitive mood has much of the nature of a substantive, expressing the action itself which the verb signifies, as the participle has the nature of an adjective. Thus the infinitive mood does the office of a substantive in different cases: In the nominative; as, "To play is pleasant;" in the objective; as, "Boys love to play;" "For *to will* is present with me; but *to perform* that which is good, I find not."

The infinitive mood is often made absolute, or used independently on the rest of the sentence, supplying the place of the conjunction *that* with the subjunctive mood: as, "To confess the truth, I was in fault;" "To begin with the first;" "To proceed;" "To conclude;" that is, "That I may confess," &c.

#### RULE XIII.

In the use of verbs and words that, in point of time, relate to each other, the order of time must be observed. Instead of saying, "The Lord *hath given*, and the Lord *hath taken away*;" we should say, "The Lord *gave*," &c. "Instead of, "I *remember* him these many years;" it should be, "I *have remembered* him," &c.

It is not easy to give particular rules for the management of the moods and tenses of verbs with respect to one another, so that they may be proper and consistent; but the best rule that can be given is this very general one, to observe what the sense necessarily requires. It may, however, be of use to give a few examples that seem faulty in these respects. “I intended *to have written* last week,” is a very common phrase; the infinitive being in the past time, as well as the verb which it follows. But it is certainly wrong: for how long soever it now is since I thought of writing, “to write” was then present to me, and must still be considered as present, when I bring back that time, and the thoughts of it. It ought, therefore, to be, “I intended *to write* last week.” The following sentences are also erroneous: “I cannot excuse the remissness of those whose business it should have been, as it certainly was their interest, *to have interposed* their good offices.” “There were two circumstances which made it necessary for them *to have lost* no time.” “History painters would have found it difficult *to have invented* such a species of beings.” It ought to be, “*to interpose, to lose, to invent*.” “On the morrow, because he should have known the certainty, wherefore he was accused of the Jews, he loosed him.” It ought to be, “because he *would know*,” or rather, “*being willing to know*.” “The blind man said unto him, Lord, that I *might receive* my sight.” “If by any means I *might attain* unto the resurrection of the dead;” “*may*,” in both places, would have been better. “From his knowledge, he appears to study the Scriptures with great attention;” “*to have studied*,” &c. “I feared that I should have lost it, before I arrived at the city;” “*should lose it*.” “I had rather walk;” It should be, “I *would rather walk*.” “It would have afforded me no satisfaction, if I could perform it;” it should be, “if I *could have performed* it;” or, “It *would afford* me no satisfaction, if I *could perform* it.”

To preserve consistency in the time of verbs, we must recollect that, in the subjunctive mood, the present and im-

perfect tenses often carry with them somewhat of a future sense; and that the auxiliaries *sh* *uld* and *would*, in the imperfect times, are used to express the present and future as well as the past; for which see page 62.

1. It is proper further to observe, that verbs of the infinitive mood in the following form; "to write," "to be writing," and "to be written," always denote something *contemporary with* the time of the governing verb, or *subsequent to it*; but when verbs of that mood are expressed as follows: "To have been writing," "to have written," and "to have been written," they always denote something *antecedent* to the time of the governing verb. This remark is thought to be of importance; for, if duly attended to, it will, in most cases, be sufficient to direct us in the relative application of these tenses.

The following sentence is properly and analogically expressed: "I found him better than I expected to find him." "Expected to have found him," is irreconcileable alike to grammar and to sense. Indeed all verbs expressive of hope, desire, intention, or command, must invariably be followed by the present, and not the perfect of the infinitive. Every person would perceive an error in this expression; "It is long since I commanded him to have done it :" Yet, "expected to have found," is no better. It is as clear that the *finding* must be posterior to the expectation, as that the *obedience* must be posterior to the command.

In the sentence which follows, the latter verb is with propriety put in the perfect tense of the infinitive mood: "It would have afforded me great pleasure, to have been the messenger of such intelligence." As the message must have preceded the pleasure, the infinitive which expresses it, must also be precedent in time. But in this sentence, "It was truly comfortable to see him so affectionate and dutiful to his parents," the verb is properly put in the present of the infinitive; because the *comfort* and the *seeing* were *contemporary*.

Before we quit this subject, we must inform the learner, that in order to express the past time with the defective verb *ought*, the perfect of the infinitive must always be used: as, “He ought *to have done* it.” When we use that verb, this is the only possible way to distinguish the past from the present.

#### RULE XIV.

Participles govern words in the same manner as the verbs do from which they are derived: as, “I am weary with *bearing* him;” “She is *instructing* us;” “He was *admonishing* them.”

I. Participles are sometimes governed by the article; for the present participle, with the definite article *the* before it, becomes a substantive, and must have the preposition *of* after it: as, “These are the rules of grammar, by the observing of which, you may avoid mistakes.” It would not be proper to say, “by the observing which;” nor, “by observing of which;” but the phrase, without either the article or preposition, would be right: as, “by observing which.” The article *a* or *an*, has the same effect: as, “This was a betraying of the trust reposed in him.”

This rule arises from the nature and idiom of our language, and from as plain a principle as any on which it is founded: namely, that a word which has the article before it, and the possessive preposition *of* after it, must be a noun; and, if a noun, it ought to follow the construction of a noun, and not to have the regimen of a verb. It is the participial termination of this sort of words that is apt to deceive us, and make us treat them as if they were of an amphibious species, partly nouns and partly verbs.

The following are a few examples of the violation of this rule. “He was sent to prepare the way, by preaching of repentance.” It ought to be, “by *the* preaching of repentance;” or, “by preaching repentance.” “By the continual mortifying our corrupt affections.” It should be, “by

the continual mortifying *of*;" or, "by continually mortifying our corrupt affections." They laid out themselves towards *the* advancing and promoting the good of it;" "towards advancing and promoting the good." "It is *an* overvaluing ourselves, to reduce every thing to the narrow measure of our capacities;" "it is overvaluing ourselves;" or, "*an* overvaluing of ourselves." "Keeping of one day in seven," &c. It ought to be, "*the* keeping *of* one day;" or, "keeping one day."

2. The same observations which have been made respecting the effect of the article and participle, appear to be applicable to the pronoun and participle when they are similarly associated: as, "Much depends on *their observing* of the rule, and error will be the consequence of *their neglecting* of it," instead of "*their observing* the rule, and "*their neglecting* it." We shall perceive this more clearly, if we substitute a noun for the pronoun: as, "Much depends upon *Tyro's observing* of the rule," &c. But, as this construction sounds rather harshly, it would, in general, be better to express the sentiment in the following, or some other form: "Much depends on the *rule's being observed*; and error will be the consequence of *its being neglected*." This remark may be applied to several other modes of expression to be found in this work; which, though they are contended for as strictly correct, are not always the most eligible, on account of their unpleasant sound. See pages 38, 55, 56, 147, &c.

We sometimes meet with expressions like the following: "*In forming* of his sentences, he was very exact;" "*From calling* of names, he proceeded to blows." But this is incorrect language: for prepositions do not, like articles and pronouns, convert the participle into the nature of a substantive; as we have shown above in the phrase, "By observing which."

3. As the perfect participle and the imperfect tense are sometimes different in their form, care must be taken that

they be not indiscriminately used. It is frequently said, "He begun," for "he began;" "He run," for "he ran;" "He drunk," for "he drank;" the participle being here used instead of the imperfect tense: and much more frequently the imperfect tense instead of the participle: as, "I had wrote," for, "I had written;" "I was chose," for "I was chosen;" "I have ate," for, "I have eaten." "His words were interwove with sighs;" "were interwoven." "He would have spoke;" "spoken." "He hath bore witness to his faithful servants;" "borne." "By this means he over-run his guide;" "over-ran." "The sun has rose;" "risen." "His constitution has been greatly shook, but his mind is too strong to be shook by such causes;" "shaken," in both places. "They were verses wrote on glass;" "written." "Philosophers have often mistook the source of true happiness;" It ought to be "mistaken."

The participle ending in *ed* is often improperly contracted by changing *ed* into *t*: as, "In good behaviour, he is not *surpast* by any pupil of the school." It ought to be "surpassed."

#### RULE XV.

Adverbs, though they have no government of case, tense, &c. require an appropriate situation in the sentence, viz. for the most part, before adjectives, after verbs active or neuter, and frequently between the auxiliary and the verb: as, "He made a *very sensible* discourse, he *spoke unaffectedly* and *forcibly*, and *was attentively heard* by the whole assembly."

A few instances of erroneous positions of adverbs may serve to illustrate the rule. "He must not expect to find *study* agreeable always;" "always agreeable." "We always find them ready when we want them;" "we find them *always* ready," &c. "Dissertations which have re-

markably been fulfilled ; “ which have been *remarkably*,” “ Instead of looking contemptuously down on the crooked in mind or in body, we should look up thankfully to God, who hath made us better ; ” “ instead of looking down *contemptuously*, &c. we should *thankfully look up*, ” &c. “ If thou art blessed naturally with a good memory, continually exercise it ; ” “ *naturally blessed*, ” &c. “ exercise it *continually*. ”

Sometimes the adverb is placed with propriety before the verb, or at some distance after it, and sometimes between the two auxiliaries ; as in the following examples. “ Vice *always* creeps by degrees, and *insensibly* twines around us those concealed snares, by which we are at last *completely bound*. ” “ He encouraged the English Barons to carry their opposition *farther*. ” “ They compelled him to declare that he would abjure the realm *for ever* ; ” instead of, “ to carry farther their opposition ; ” and to abjure *for ever* the realm. ” “ He has *generally* been reckoned an honest man. ” “ The book may *always* be had at such a place ; ” in preference to “ has been generally ; ” and “ may be always. ”

From the preceding remarks and examples, it appears that no exact and determinate rule can be given for the placing of adverbs, on all occasions. The general rule may be of considerable use ; but the easy flow, and perspicuity of the phrase, are the two things which ought to be chiefly regarded.

The adverb *there* is often used as an expletive, or as a word that adds nothing to the sense ; in which case it precedes the verb and the nominative noun : as, “ There is a person at the door ; ” “ There are some thieves in the house ; ” which would be as well or better expressed by saying, “ A person is at the door ; ” “ Some thieves are in the house. ” Sometimes it is made use of to give a small degree of emphasis to the sentence : as, “ *There* was a man sent from God, whose name was John. ” When it is applied in its strict sense, it principally follows the verb and the nominative case : as, “ The man stands *there*. ”

1. The adverb *never* generally precedes the verb: as, "I never was there;" "He never comes at a proper time." When an auxiliary is used, it is placed indifferently, either before or after this adverb: as, "He was never seen (or never was seen) to laugh from that time." *Never* seems to be improperly used in the following passages. "Ask me never so much dowry and gift." "If I make my hands never so clean." "Charm he never so wisely." The word "*ever*" would be more suitable to the sense.

2. In imitation of the French idiom, the adverb of place *where*, is often used instead of the pronoun relative and a preposition. "They framed a protestation, *where* they repeated all their former claims;" i. e. "*in which* they repeated." "The king was still determined to run forwards, in the same course *where* he was already, by his precipitate career, too fatally advanced;" i. e. "*in which* he was." But it would be better to avoid this mode of expression.

The adverbs *hence*, *thence*, and *whence*, imply a preposition; for they signify, "from this place, from that place, from what place." It seems therefore, strictly speaking, to be improper to join a preposition along with them, because it is superfluous: as, "This is the leviathan, from whence the wits of our age are said to borrow their weapons;" "An ancient author prophesies from hence." But the origin of these words is so little attended to, and the preposition *from* so often used in construction with them, that the omission of it, in many cases, would seem stiff and disagreeable.

The adverbs *here*, *there*, *where*, are often improperly applied to verbs signifying motion, instead of the adverbs *hither*, *thither*, *whither*: as, "He came *here* hastily;" "They rode *there* with speed." They should be, "He came *hither*;" "They rode *thither*;" &c.

3. We have some examples of adverbs being used for substantives: "In 1687, he erected it into a community of regulars, since *when*, it has begun to increase in those coun-

tries as a religious order ;" i. e. "since *which time*." "A little while, and I shall not see you ;" i. e. "a *short time*." "It is worth their while ;" i. e. "it deserves their time and pains." But this use of the word rather suits familiar than grave style. The same may be said of the phrase, "To do a thing *anyhow* ;" i. e. "in any manner ;" or, "*somehow* ;" i. e. "in some manner." "Somehow, worthy as these people are, they look upon public penance as disreputable."

#### RULE XVI.

Two negatives in English, destroy one another, or are equivalent to an affirmative: as, "Nor did they *not* perceive him ;" that is, "they did perceive him." *Never* shall I *not* confess ;" that is, "I shall never avoid confessing ;" or, "I shall always confess." But it is better to express an affirmation by a regular affirmative, than by two negatives.

Some writers have improperly employed two negatives instead of one; as in the following instances: "I never did repent for doing good, nor shall not now ;" "*nor shall I now*." "Never no imitator ever grew up to his author ;" "*never did any*," &c. "I cannot by no means allow him what this argument must prove ;" "I cannot by *any* means," &c. or, "I *can by no means*." "Nor let no comforter approach me ;" "nor let *any* comforter," &c. "Nor is danger ever apprehended in such a government, no more than we commonly apprehend danger from thunder or earthquakes :" It should be, "*any more*." "Ariosto, Tasso, Galileo, *no more* than Raphael, were *not* born in republicks."

#### RULE XVII.

Prepositions govern the objective case: as, "I have heard a good character *of her* ;" "*From him* that is needy turn not away ;" "A word to the

wise is sufficient *for them*;" "Strength of mind is *with them* that are pure in heart."

The following are examples of the nominative case being used instead of the objective. "Who servest thou under?" "Who do ye speak to?" "We are still much at a loss who civil power belongs to." "Who dost thou ask for?" "Associate not with those who none can speak well of." In all these places it ought to be "*whom*."

The prepositions *to* and *for* are often understood, chiefly before the pronouns: as, "Give me the book;" "Get me some paper;" that is, "*to me* ; *for me*." "Wo is me;" i. e. "*to me*." "He was banished England;" i. e. "*from England*."

1. The preposition is often separated from the relative which it governs: as, "Whom wilt thou give it to?" instead of, "*To whom* wilt thou give it?" "He is an author whom I am much delighted with;" "The world is too polite to shock authors with a truth, which generally their booksellers are the first that inform them of." This is an idiom to which our language is strongly inclined; it prevails in common conversation, and suits very well with the familiar style in writing: but the placing of the preposition before the relative, is more graceful, as well as more perspicuous, and agrees much better with the solemn and elevated style.

2. Some writers separate the preposition from its noun, in order to connect different prepositions with the same noun: as, "To suppose the zodiac and planets to be efficient *of*, and antecedent *to*, themselves." This, whether in the familiar or the solemn style, is always inelegant, and should generally be avoided. In forms of law and the like, where fulness and exactness of expression must take place of every other consideration, it may be admitted.

3. Different relations, and different senses, must be expressed by different prepositions, though in conjunction

with the same verb or adjective. Thus we say, "to converse *with* a person, *upon* a subject, *in* a house," &c. We also say, "We are disappointed *of* a thing," when we cannot get it, "and disappointed *in* it," when we have it, and find it does not answer our expectations. But two different prepositions must be improper in the same construction, and in the same sentence: as, "The combat *between* thirty Britons *against* twenty English."

In some cases, it is difficult to say to which of two prepositions the preference is to be given, as both are used promiscuously, and custom has not decided in favour of either of them. We say, "Expert *at*," and "expert *in* a thing." "Expert *at* finding a remedy for his mistakes;" "Expert *in* deception."

When prepositions are subjoined to nouns, they are generally the same that are subjoined to the verbs from which the nouns are derived: as, "A compliance *with*," "to comply *with*;" "A disposition *to* tyranny," "disposed *to* tyrannise."

4. As an accurate and appropriate use of the preposition is of great importance, we shall select a considerable number of examples of impropriety, in the application of this part of speech.

1st, With respect to the preposition *of*.—"He is resolved of going to the Persian court;" "on going," &c. "He was totally dependent of the Papal crown;" "on the Papal," &c. "To call of a person," and "to wait of him;" "on a person," &c. "He was eager of recommending it to his fellow-citizens;" "in recommending," &c. *Of* is sometimes omitted, and sometimes inserted, after *worthy*: as, "It is worthy observation," or, "of observation." But it would have been better omitted in the following sentences. "The emulation, who should serve their country best, no longer subsists among them, but of who should obtain the most lucrative command." "The rain hath been falling of a long time;" "falling a long time." "It is situation

chiefly which decides of the fortune and characters of men;" "decides the fortune," or, "concerning the fortune." "He found the greatest difficulty of writing;" "in writing." "It might have given me a greater taste of its antiquities." A taste *of* a thing implies actual enjoyment of it; but a taste *for* it, implies only a capacity for enjoyment. "This had a much greater share of inciting him, than any regards after his father's commands;" "share in inciting," and "regard to his father's," &c.

2d, With respect to the prepositions *to* and *for*.—" You have bestowed your favours *to* the most deserving persons;" "*upon* the most deserving," &c. "He accused the ministers for betraying the Dutch;" "*of* having betrayed." "His abhorrence *to* that superstitious figure;" "*of* that," &c. "A great change *to* the better;" "*for* the better." "Thy prejudice *to* my cause;" "*against*." "The English were very different people *then* to what they are at present;" "*from* what," &c. "In compliance *to* the declaration;" "*with*," &c. "It is more than they thought *for*;" "*thought of*." "There is no need *for* it;" "*of* it." *For* is superfluous in the phrase, "More than he knows *for*." "No discouragement *for* the authors to proceed;" "*to* the authors," &c. "It was perfectly in compliance *to* some persons;" "*with*." The wiser princes need not think it any diminution to their greatness, or derogation to their sufficiency, to rely upon counsel;" "*diminution of*," and "*derogation from*."

3d, With respect to the prepositions *with* and *upon*.—" Reconciling himself *with* the king." "Those things which have the greatest resemblance *with* each other, frequently differ the most." "That such rejection should be consonant *with* our common nature;" "*conformable with*," &c. "The history of Peter is agreeable *with* the sacred texts." In all the above instances, it should be "*to*," instead of "*with*." "It is a use that perhaps I should not have thought on;" "*thought of*." "A greater quantity may be taken from the heap, without making any sensible alte-

ration upon it;" "*in* it." "Intrusted to persons on whom the parliament could confide;" "*in* whom." "He was made much *on* at Argos;" "much *of*." "If policy can prevail upon force;" "*over* force." "I do likewise dissent with the examiner;" "*from*."

4th, With respect to the prepositions *in*, *from*, &c.— "They should be informed in some parts of his character;" "*about*," or "*concerning*." "Upon such occasions as fall into their cognizance;" "*under*." "That variety of factions into which we are still engaged;" "*in* which." "To restore myself into the favour;" "*to* the favour." "Could he have profited from repeated experience;" "*by*." *From* seems to be superfluous after *forswear*: as, "He could not forbear from appointing the pope," &c. "A strict observance after times and fashions;" "*of* times." "The character which we may now value ourselves by drawing;" "*upon* drawing." "Neither of them shall make me swerve out of the path;" "*from* the path." "Ye blind guides, which strain *at* a gnat, and swallow a camel:" It ought to be, "which strain *out* a gnat, or, "take a gnat out of the liquor by straining it." The impropriety of the preposition has wholly destroyed the meaning of the phrase.

The preposition *among* always implies a number of things; and therefore cannot be used in conjunction with the word *every*, which is in the singular number: as, "Which is found *among* every species of liberty;" "The opinion seems to gain ground *among* every body."

5. The preposition *to* is made use of before nouns of place, when they follow verbs and participles of motion: as, "I went *to* London;" "I am going *to* town." But the preposition *at* is used after the neuter verb *to be*: as, "I have been *at* London;" "I was *at* the place appointed;" "I shall be *at* Paris." We likewise say: "He touched, arrived, *at* any place." The preposition *in* is set before countries, cities, and large towns: as, "He lives *in* France, in

London, or in Birmingham." But before villages, single houses, and cities which are in distant countries, *at* is used: as, "He lives at Hackney;" "He is at Montpelier."

It is a matter of indifference with respect to the pronoun *one another*, whether the preposition *of* be placed between the two parts of it, or before them both. We may say, "They were jealous of one another;" or, "They were jealous one of another;" but perhaps the former is better.

Participles are frequently used as prepositions: as, *excepting*, *respecting*, *touching*, *concerning*, *according*. "They were all in fault *except* or *excepting* him."

#### RULE XVIII.

Conjunctions connect the same moods and tenses of verbs, and cases of nouns and pronouns: as, "Candour is *to be approved and practised*;" "If thou sincerely *desire, and earnestly pursue* virtue, she will assuredly *be found* by thee, *and prove* a rich reward;" "The master taught *her and me* to write;" "He and *she* were school-fellows."

Conjunctions are, indeed, frequently made to connect different moods and tenses of verbs; but in these instances the nominative must be repeated, which is not necessary, though it may be done, under the construction to which the rule refers. We may say, "He *lives* temperately, *and he has long lived* temperately;" "He *may return*, but he *will not continue*;" "She *was* proud, though she *is now humble*;" but it obvious, that the repetition of the nominative, in such cases, is indispensable; and that, by this means, the latter members of these sentences are rendered not so strictly dependent on the preceding, as those are which come under the rule. When, in the progress of a sentence we pass from the affirmative to the negative form, or from the negative to the affirmative, the subject or nominative is always resumed: as, "He *is rich*, but he *is not respectable*;" "He *is not rich*, but he *is respectable*." And is there not equal reason for repeating the nominative, and resuming the

subject, when the course of the sentence is diverted by a change of the mood or tense?

A few examples of inaccuracies respecting this rule may further display its utility.

“ If thou bring thy gift to the altar, and there remembereſt that thy brother hath aught againſt thee:” It ought to be, “ and there *remember*.”

“ If he prefer a virtuous life, and is sincere in his proſeſſions, he will ſucceſſ;” “ and *be* ſincere.”

“ To deride the miſeries of the unhappy, is inhuman and wanting compassion towards them, is unchristian;” “ and *to want* compassion.”

“ The parliament addressed the king, and has been pro-rogued the ſame day;” “ and *was* prorogued.”

“ Anger glances into the breast of a wise man, but will rest only in the bosom of fools;” “ but *reſiſt* only;” or, “ but *it will reſiſt* only.” “ His wealth and him bid adieu to each other;” “ and *he*.” “ He intreated us, my comrade and I, to live harmoniouſly;” “ comrade and *me*.” “ My ſister and her were on good terms;” “ and *ſhe*.” “ Virtue is Praiſed by many, and would be deſired alio, if her worth were really known;” “ and *ſhe* would.” “ The world recedes, and will ſoon diſappear;” “ and *it* will.” “ We often overlook the blessings which are in our poſſeſſion, and are ſearching after thoſe which are out of our reach;” It ought to be, “ and *ſearch* after.”

#### RULE XIX.

Some conjunctions require the indicative, ſome the ſubjunctive mood, after them. It is a general rule, that, when ſomething contingent or doubtful is implied, the ſubjunctive ought to be used: as, “ *If I were* to write, he would not regard it;” “ He will not be pardoned *unlesſ he repent*.”

Conjunctions that are of a positive and absolute nature require the indicative mood. “ *As* virtue

*advances, so vice recedes;*" "He is healthy, because he is temperate."

The conjunctions, *if, though, unless, except, whether, &c.* generally require the subjunctive mood after them: as, " *If thou be afflicted, repine not;*" " *Though he slay me, yet will I trust in him;*" " *He cannot be clean, unless he wash himself;*" " *No power, except it were given from above;*" " *Whether it were I or they, so we preach.*" But even these conjunctions, when the sentence does not imply doubt, admit of the indicative: as, " *Though he is poor, he is contented.*"

The following example may, in some measure, serve to illustrate the distinct and proper uses of the subjunctive and indicative moods. " *Though he were divinely inspired, and spoke therefore as the oracles of God, with supreme authority; though he were endued with supernatural powers, and could therefore have confirmed the truth of what he uttered by miracles; yet, in compliance with the way in which human nature and reasonable creatures are usually wrought upon, he reasoned.*" That our Saviour was divinely inspired, and endued with supernatural powers, are positions that are here taken for granted, as not admitting of the least doubt; they would therefore have been better expressed in the indicative mood: " *Though he was divinely inspired; though he was endued with supernatural powers.*" The subjunctive is used in the like improper manner, in the following example: " *Though he were a son, yet learned he obedience, by the things which he suffered.*" But, in a similar passage, the indicative is employed to the same purpose, and that much more properly: " *Though he was rich, yet for your sakes he became poor.*"

1. *Lest* and *that* annexed to a command preceding; and *if*, with *but* following, necessarily require the subjunctive mood: as, " *Let him that standeth, take heed *lest* he fall;*" " *Take heed *that* thou speak not to Jacob;*" " *If he do *but* touch the hills they shall smoke.*"

2. In the following instances, the conjunction *that*, expressed or understood, seems to be improperly accompanied with the subjunctive mood. "So much she dreaded his tyranny, *that* the fate of her friend she *dare* not lament." "He reasoned so artfully, *that* his friends would listen, and think he *were* not wrong."

3. The same conjunction governing both the indicative and the subjunctive mood, in the same sentence, and in the same circumstances, seems to be a great impropriety: as in these instances. "If there *be* but one body of legislators, it is no better than a tyranny; if there *are* only two, there will want a calling voice." "If a man *have* a hundred sheep, and one of them *is* gone astray," &c.

4. Almost all the irregularities, in the construction of any language, have arisen from the ellipsis of some words, which were originally inserted in the sentence, and made it regular; and it is probable, that this has been the case with respect to the conjunctive form of words, now in use; which will appear from the following examples: "We shall overtake him though he *run*;" that is, "though he *should run*;" "Unless he *act* prudently, he will not accomplish his purpose;" that is, "unless he *shall act* prudently." "If he *succeed* and *obtain* his end, he will not be the happier for it;" that is, "If he *should succeed*, and *should obtain* his end." These remarks and examples are designed to show the original state of our present conjunctive forms of expression; and to enable the student, in many instances, to examine the propriety of using them, by tracing the words in question to their proper origin, and ancient connexions. But it is necessary to be more particular on this subject, and therefore we shall add a few observations respecting it.

The verb of the present tense, in the subjunctive mood, is made to have a future signification, by varying the terminations of the second and third persons singular; as will be evident from the following examples: "If thou *prefer*, thou *shouldst be thankful*;" "Unless he *study* more closely, he will never be learned." Some writers however

would express these sentences without those variations; “If thou *prosperest*,” &c. “Unless he *studies*,” &c.: and as there is great diversity of practice in this point, it is proper to offer the learners a few remarks to assist them in distinguishing the right application of these different forms of expression. It may be established as a rule, that these changes of termination are necessary, when the three following circumstances concur: 1st, When the subject is of a dubious and contingent nature: 2d, When the verb will properly admit an auxiliary to be inserted before it: and 3d, When the verb has a reference to future time. In the following sentences, these three circumstances will be found to unite: “If thou *injure* another, thou *wilt* hurt thyself;” “He has a hard heart; and if he *continue* impenitent, he *will* suffer;” “He *will* maintain his principles, though he *lose* his estate;” “Whether he *succeed* or not, his intention is laudable;” “If a man *smite* his servant, and he *die*,” &c. *Exodus* xxi. 20. In all these examples, we may properly say, “*Shouldst* injure; *shall* or *should* continue; *should* lose; *will* succeed; and *shall* or *should* smite;” &c.; and the things signified by the verbs are uncertain, and refer to future time. But in the instances which follow, an auxiliary cannot be inserted, nor is future time referred to; and therefore a different construction takes place: “If thou *live* virtuously, thou art happy;” “Unless he *means* what he says, he is doubly faithless;” “If he *allows* the excellence of virtue, he does not regard her precepts;” “Though he *seems* to be simple and artless, he has deceived us;” “Whether virtue *is* better than rank and wealth, admits not of any dispute;” “If thou *believe* with all thy heart, thou *may*,” &c. *Acts* viii. 37.

It appears, from the latter examples, that the rule just mentioned, might be extended to assert, that in cases wherein those three circumstances do *not* concur, it is *not* proper to turn the verb from its signification of present time, or to vary its form or termination. This has been asserted by some writers on Grammar; and if it were

adopted and established in practice, we should have, on this subject, a principle of distinction, which would be simple and precise, and readily applicable to every case that may occur.

5. On the form of the auxiliaries in the compound tenses of the subjunctive mood, it seems proper to make a few observations. Some writers express themselves in the perfect tense, as follows: "If thou *have* determined, we must submit;" "Unless he *have* consented, the writing will be void;" but we believe no authors of critical sagacity write in this manner. The proper forms seem to be, "If thou *hast* determined; unless he *has* consented," &c. conformably to what we meet with in the Bible: "I have surnamed thee, though thou *hast* not known me." *Isaiah* xlvi. 4. 5. "What is the hope of the hypocrite, though he *hath* gained," &c. *Job* xxvii. 8. See also *Acts* xxviii. 4.

6. In the pluperfect and future tenses, we sometimes meet with such expression as these: "If thou *had* applied thyself diligently, thou wouldst have reaped the advantage;" "Unless thou *shall* speak the whole truth, we cannot determine;" "If thou *will* undertake the business, there is little doubt of success." This mode of expressing the auxiliaries does not appear to be warranted by the practice of correct writers. They should be *hadst*, *shall*, and *wilt*: and we find them used in this form in the sacred Scriptures.

"If thou *hadst* known," &c. *Luke* xix. 47. "If thou *hadst* been here," &c. *John* xi. 21. "If thou *wilt* thou *canst* make me clean." *Matt.* viii. 2. See also, *2 Sam.* ii. 27. *Matt.* xvii. 4.

7. The second person singular of the imperfect tense in the subjunctive mood, is also very frequently varied in its termination: as, "If thou *lored* him truly, thou wouldst obey him;" "Though thou *did* conform, thou *hast* gained nothing by it." This variation, however, appears to be improper. Our present version of the Scriptures, which we again refer to, as a good grammatical authority in points of this nature, decides against it. "If thou *knewest* the

gift." &c. *John* iv. 10. "If thou *didst* receive it, why dost thou glory?" &c. *I. Cor.* iv. 7. See also, *Dan.* v. 22. But it is proper to remark, that the form of the verb *to be*, when used subjunctively in the imperfect tense, is indeed very considerably and properly varied from that which it has in the imperfect of the indicative mood; as the learner will perceive by turning to the conjugation of that verb.

8. It may not be superfluous, also to observe, that the auxiliaries of the potential mood, when applied to the subjunctive, do not change the termination of the second person singular. We properly say, "If thou *mayst* or *canst* go;" "Though thou *mightst* live;" "Unless thou *couldst* read;" "If thou *wouldst* learn;" and not, "If thou *may* or *can* go," &c. It is sufficient, on this point, to adduce the authorities of Johnson and Lowth; "If thou *shouldst* go," *Johnson*. "If thou *mayst*, *mightst*, or *couldst* love," *Lowth*. Some authors think, that when *that* expresses the motive or end, the termination of these auxiliaries should be varied: as, "I advise thee, *that* thou *may* beware;" "He checked thee, *that* thou *should* not presume;" but there does not appear to be any ground for this exception. If the expression of "condition, doubt, contingency," &c. does not warrant a change in the form of these auxiliaries, why should they have it, when a motive or end is expressed? The translators of the Scriptures do not appear to have made the distinction contended for. "Thou buildest the wall, *that* thou *mayst* be their king," *Neh.* vi. 6. "Wash thine heart from wickedness, *that* thou *mayst* be saved." *Jer.* iv. 14.

From the preceding observations, it appears, that the verb and auxiliaries of the three past tenses, and the auxiliaries of the future, undergo no alteration (except what has been mentioned) by being put in the subjunctive mood. We do not absolutely assert that this is invariably the case; and therefore, in conjugating the verbs, we have conformed to the general practice of Graminarians, and given the varia-

tions in all the tenses. For further remarks on the subject, see Sect. 8, page 82.

There is a peculiar neatness in a sentence beginning with the conjunctive form of a verb. “*Were* there no difference, there would be no choice.”

A double conjunctive, in two correspondent clauses of a sentence, is sometimes made use of: as, “*Had* he done this, he *had escaped* ;” “*Had* the limitations on the prerogative been, in his time, quite fixed and certain, his integrity *had* made him regard as sacred, the boundaries of the constitution.” The sentence in the common form would have read thus: “If the limitations on the prerogative had been, &c. his integrity would have made him regard,” &c.

9. Some conjunctions have their correspondent conjunctions belonging to them, so that, in the subsequent member of the sentence, the latter answers to the former: as,

1st, *Although, though—yet, nevertheless*: as, “*Though* he was rich, *yet* for our sakes he became poor.”

2d, *Whether—or*: as, “*Whether* he will go *or* not, I cannot tell.”

3d, *Either—or*: as, “*I will either* send it, *or* bring it myself.”

4th, *Neither—nor*: as, “*Neither* thou *nor* I am able to compass it.”

5th, *As—as*; expressing a comparison of equality: as, “She is *as* amiable *as* her sister.”

6th, *As—so*; expressing a comparison of equality: as, “*As* the stars, *so* shall thy seed be.”

7th, *As—so*; expressing a comparison of quality: as, “*As* the one dieth, *so* dieth the other.”

8th, *So—as*; with a verb expressing a comparison of quality: as, “To see thy glory, *so as* I have seen thee in the sanctuary.”

9th, *So—as*; with a negative and an adjective expressing a comparison of quantity: as, “Pompey was not *so* great a man *as* Cæsar.”

10th, *So—that*; expressing a consequence: as, “He was *so* fatigued, *that* he could scarcely move.”

When the conjunction *either* may be supposed, though not expressed, after the first negative, we may without impropriety use *either or nor* for the correspondent conjunction: as, “He was not (either) learned or wise;” “He never (either) ate or drank afterwards;” or, “He was not learned *nor* wise;” or, “not learned *or* wise.”

10. Conjunctions are often improperly used, both singly and in pairs. The following are examples of this impropriety. “The relations are so uncertain, as that they require a great deal of examination.” It should be, “*that* they require,” &c. “There was no man *so* sanguine, who did not apprehend some ill consequences.” It ought to be, “*so* sanguine as not to apprehend,” &c.: or, “no man, how sanguine *soever*, who did not,” &c. “To trust in him is no more but to acknowledge his power.” “This is none other but the gate of paradise.” In both these instances, *but* should be *than*. “We should sufficiently weigh the objects of our hope; whether they be such as we may reasonably expect from them what they propose,” &c. It ought to be, “*that* we may reasonably,” &c. “The Duke had not behaved with that loyalty as he ought to have done;” “*With which* he ought.” “In the order as they lie in his preface.” It should be “in order as they lie;” or, “in the order *in which* they lie.” “Such sharp replies that cost him his life;” “*as* cost him,” &c. “If he was truly that scarecrow, as he is now commonly painted;” “*such* a scarecrow,” &c. “I wish I could do that justice to his memory, to oblige the painters,” &c. “do *such* justice *as* to oblige,” &c.

In some instances, the word *as* is used as a relative pronoun: as, “Let *such as* presume to advise others, look well to their own conduct;” which is precisely equivalent to, “Let *them who* presume,” &c.

Our language wants a conjunction adapted to familiar.

style, equivalent to *notwithstanding*. The words *for all that*, seem to be too low. “A word it was in the mouth of every one, but, for all that, this may still be a secret.”

*In regard that* is solemn and antiquated; *because* would do much better in the following sentence. “It cannot be otherwise, in regard that the French prosody differs from that of every other,” &c.

The word *except* is far preferable to *other than*. “It admitted of no effectual cure other than amputation.” *Except* is also to be preferred to *all but*. “They were happy, all but the stranger.”

In the two following phrases, the conjunction *as* is improperly omitted: “Which nobody presumes, or is so sanguine, to hope.” “I must, however, be so just, to own.”

The conjunction *that* is often properly omitted, and understood: as, “I beg you would come to me;” “See thou do it not; instead of, “that you would,” “that thou do.” But in the following, and many similar phrases, this conjunction were much better inserted: “Yet it is reason the memory of their virtues remain to posterity.” It should be, “yet it is just that the memory,” &c.

#### RULE XX.

When the qualities of different things are compared, the latter noun or pronoun is not governed by the conjunction *than* or *as*, (for conjunctions have no government of cases,) but agrees with the verb, or is governed by the verb or the preposition, expressed or understood: as, “Thou art wiser than I;” that is “than I am.” “They loved him more than me;” i. e. “more than they loved me.” “The sentiment is well expressed by Plato, but much better by Solomon than him;” that is, “than by him.”

The propriety or impropriety of many phrases, in the preceding as well as in some other forms, may be discovered, by supplying the words that are not expressed; which will

be evident from the following instances of erroneous construction. “He can read better than me.” “He is as good as her.” “Whether I be present or no.” “Who did this? me.” By supplying the words understood in each of these phrases, their impropriety and governing rule will appear: as, “Better than I can read;” “As good as she is;” “Present or not present;” “I did it.”

1. By not attending to this rule, many errors have been committed; a number of which is subjoined, as a further caution and direction to the learner. “Thou art a much greater loser than me by his death.” “She suffers hourly more than me.” “We contributed a third more than the Dutch, who were obliged to the same proportion more than us.” “King Charles, and more than him, the Duke and the Popish faction, were at liberty to form new schemes.” “The drift of all his sermons was, to prepare the Jews for the reception of a prophet mightier than him, and whose shoes he was not worthy to bear.” It was not the work of so eminent an author, as him to whom it was first imputed.” “A stone is heavy, and the sand weighty; but a fool’s wrath is heavier than them both.” “If the king give us leave, we may perform the office as well as them that do.” In these passages it ought to be “*I, we, he, they*, respectively.”

When the relative *who* immediately follows *than*, it seems to form an exception to the 20th Rule; for, in that connexion, the relative must be in the objective case: as, “Alfred, *than whom* a greater king never reigned,” &c. “Beelzebub, *than whom*, Satan excepted, none higher sat,” &c. It is remarkable that in such instances, if the personal pronoun were used, it would be in the nominative case: as, “A greater king never reigned *than he*,” that is, “*than he was*.” “Beelzebub, *than he*,” &c.; that is, “*than he sat*.”

## RULE XXI.

To avoid disagreeable repetitions, and to express our ideas in few words, an ellipsis, or omission of

some words, is frequently admitted; but when this would obscure the sentence, weaken its force, or be attended with an impropriety, the ellipsis must be supplied. Instead of saying, "He was a learned man, he was a wise man, and he was a good man," we make use of the ellipsis, and say, "He was a learned, wise, and good man." In the phrase, "Any two men, used to think with freedom," the words "*who are*," should have been supplied. "A beautiful field and trees," is not proper language. It should be, "Beautiful fields and trees;" or, "A beautiful field and fine trees."

Almost all compounded sentences are more or less elliptical; some examples of which may be seen under the different parts of speech.

1. The ellipsis of the *article* is thus used: "A man, woman, and child;" that is, "a man, a woman, and a child." "A house and garden;" that is, "a house and a garden." "The sun and moon;" that is, "the sun and the moon." "The day and hour;" that is, "the day and the hour." In all these instances, the article being once expressed, the repetition of it becomes unnecessary. There is, however, an exception to this observation, when some peculiar emphasis requires a repetition; as in the following sentence. "Not only the year, but the day and the hour." In this case, the ellipsis of the last article would be improper.

2. The *noun* is frequently omitted in the following manner. "The laws of God and man;" that is, "the laws of God and the laws of man." In some very emphatical expressions, the ellipsis should not be used; as, "Christ the power of God, and the wisdom of God;" which is more emphatical than "Christ the power and wisdom of God."

3. The ellipsis of the *adjective* is used in the following manner. “A delightful garden and orchard;” that is, “a delightful garden and a delightful orchard.” “A little man and woman;” that is, “a little man and a little woman.” In such elliptical expressions as these, the adjective ought to have exactly the same signification, and to be quite as proper, when joined to the latter substantive as to the former, otherwise the ellipsis should not be admitted.

Sometimes this ellipsis is improperly applied to nouns of different numbers: as, “A magnificent house and gardens.” In this case it is better to use another adjective; as, “A magnificent house and fine gardens.”

4. The following is the ellipsis of the *pronoun*. “I love and fear him;” that is, “I love him, and I fear him.” “My house and lands;” that is, “my house and my lands.” In these instances the ellipsis may take place with propriety; but if we would be more express and emphatical, it must not be used: as, “My Lord and my God;” “My sons and my daughters.”

In some of the common forms of speech, the relative pronoun is usually omitted: as, “This is the man they love;” instead of, “This is the man *whom* they love.” “These are the goods they bought;” for, “These are the goods *which* they bought.”

In complex sentences, it is much better to have the relative pronoun expressed: as it is more proper to say, “The posture in which I lay,” than “In the posture I lay;” “The horse on which I rode, fell down;” than, “The horse I rode, fell down.”

The antecedent and the relative connect the parts of a sentence together, and, to prevent obscurity and confusion, should answer to each other with great exactness. “We speak that we do know, and testify that we have seen.” Here the ellipsis is manifestly improper, and ought to be supplied: as, “We speak that *which* we do know, and testify that *which* we have seen.”

5. The ellipsis of the *verb* is used in the following instances. "The man was old and crafty;" that is, "the man was old, and the man was crafty." "She was young, and beautiful, and good;" that is, "She was young, she was beautiful, and she was good." "Thou art poor, and wretched, and miserable, and blind, and naked." If we would fill up the ellipsis in the last sentence, *thou art* ought to be repeated before each of the adjectives.

If, in such enumeration, we choose to point out one property above the rest, that property must be placed last, and the ellipsis supplied: as, "She is young and beautiful, and she is good."

"I went to see and hear him;" that is, "I went to see him, and I went to hear him." In this instance, there is not only an ellipsis of the governing verb *I went*, but likewise of the sign of the infinitive mood, which is governed by it.

*Do, did, have, had, shall, will, may, might*, and the rest of the auxiliaries of the compound tenses, are frequently used alone, to spare the repetition of the verb: as, "He regards his word, but thou dost not;" i. e. "dost not regard it." "We succeeded, but they did not;" "did not succeed." "I have learned my task, but thou hast not;" "hast not learned." "They must and shall be punished;" that is, "they must be punished."

6. The ellipsis of the *adverb* is used in the following manner. "He spoke and acted wisely;" that is, "He spoke wisely, and he acted wisely." "Thrice I went and offered my service;" that is, "thrice I went, and thrice I offered my service."

7. The ellipsis of the *preposition*, as well as of the verb, is seen in the following instances. "He went into the abbeys, halls, and public buildings;" that is, "he went into the abbeys, he went into the halls, and he went into the public buildings." "He also went through all the streets and lanes of the city;" that is, "through all the streets, and through all the lanes," &c. "He spoke to every man and

woman there;" that is, "to every man and to every woman." "This day, next month, last year;" that is, "on this day, in the next month, in the last year." "The Lord do that which seemeth him good;" that is, "which seemeth *to* him."

8. The ellipsis of the *conjunction* is as follows: "They confess the power, wisdom, goodness, and love of their Creator;" i. e. "the power, and wisdom, and goodness, and love of," &c. "Though I love him, I do not flatter him;" that is, "Though I love him, *yet* I do not flatter him."

9. The ellipsis of the *interjection* is not very common; it, however, is sometimes used: as, "Oh! pity and shame!" that is, "Oh pity! Oh shame!"

As the ellipsis occurs in almost every sentence in the English language, numerous examples of it might be given; but only a few more can be admitted here.

In the following instance there is a very considerable one: as, "He will often argue, that if this part of our trade were well cultivated, we should gain from one nation; and if another, from another;" that is, "He will often argue, that if this part of our trade were well cultivated, we should gain from one nation, and if another part of our trade were well cultivated, we should gain from another nation."

The following instances, though short, contain much of the ellipsis, "Well is him;" i. e. "well is it for him." "Wo is me;" i. e. "wo is to me." "To let blood;" i. e. "to let out blood." "To let down;" i. e. "to let it fall or slide down." "To walk a mile;" i. e. "to walk through the space of a mile." "To sleep all night;" i. e. "to sleep through all the night." "To go a fishing;" "To go a hunting;" i. e. "to go on a fishing voyage or business;" "to go on a hunting party." "I dine at two o'clock;" i. e. "at two of the clock." "By sea, by land, on shore;" i. e. "By the sea, by the land, on the shore."

10. The examples that follow are produced to show the

impropriety of ellipsis in some particular cases. “The land was always possessed, during pleasure, by those intrusted with the command;” It should be, “those *persons* intrusted;” or, “those *who were* intrusted.” “If he had read further, he would have found several of his objections might have been spared;” that is, “he would have found *that* several of his objections,” &c. “There is nothing men are more deficient in, than knowing their own characters;” It ought to be, “nothing *in which* men;” and, “than *in* knowing.” “I scarcely know any part of natural philosophy would yield more variety and use;” It should be, “*which* would yield,” &c. “In the temper of mind he was then;” i. e. “*in which* he was then.” “The little satisfaction and consistency, to be found in most of the systems of divinity I have met with, made me betake myself to the sole reading of the Scriptures;” it ought to be, “*which are to be found*,” and “*which I have met with*.” “He desired they might go to the altar together, and jointly return their thanks to whom only they were due;” i. e. “*to him to whom*,” &c.

#### RULE XXII.

All the parts of a sentence should correspond to each other, and a regular and dependent construction, throughout, be carefully preserved. The following sentence is therefore inaccurate: “He was more beloved, but not so much admired, as Cinthio.” *More* requires *than* after it, which is nowhere found in the sentence. It should be, “He was more beloved than Cinthio, but not so much admired.”

This rule may be considered as comprehending all the preceding ones; and it will also apply to many forms of sentences, which none of those rules can be brought to bear upon. Its generality may seem to render it useless; but when a number of varied examples are ranged under it,

perhaps it will afford some useful direction, and serve as a principle to prove the propriety of many modes of expression, which cannot be determined by any of the less general rules. All the following sentences appear to be, in some respect or other, faulty in their construction.

“ This dedication may serve for almost any book, that has, is, or shall be published,” It ought to be, “ that has been, or shall be published.” “ He was guided by interests always different, sometimes contrary to, those of the community;” “ different *from* ;” or, “ always different from those of the community, and sometimes contrary to them.” “ Will it be urged that these books are as old, or even older than tradition?” The words “ as old,” and “ older,” cannot have a common regimen; it should be, “ as old as tradition, and even older.” “ It requires few talents to which most men are not born, or at least may not acquire;” “ or which, at least, they may not acquire.” “ The Court of Chancery frequently mitigates and breaks the teeth of the common law.” In this construction, the first verb is said, “ to mitigate the teeth of the common law;” which is an evident solecism. “ Mitigates the common law, and breaks the teeth of it,” would have been grammatical.

“ They presently grow into good humour, and good language towards the crown;” “ grow into good language,” is very improper. “ There is never wanting a set of evil instruments, who, either out of mad zeal, private hatred, or filthy lucre, are always ready,” &c. We say properly, “ A man acts out of mad zeal,” or “ out of private hatred;” but we cannot say, if we would speak English, “ He *acts* out of filthy lucre.” “ To double her kindness and caresses of me;” the word “ kindness” requires to be followed by either *to* or *for*, and cannot be construed with the preposition *of*. “ Never was man so teased, or suffered half the uneasiness, as I have done this evening:” The first and third clauses, viz. “ Never was man so teased, as I have done this evening,” cannot be joined without an impropriety; and to connect the second and third, the

word *that* must be substituted for *as*; “Or suffered half the uneasiness that I have done;” or else, “half so much uneasiness as I have done.”

The first part of the following sentence abounds with adverbs, and those such as are hardly consistent with one another: “*How much* *soever* the reformation of this degenerate age is *almost* *utterly* to be despaired of, we may yet have a more comfortable prospect of future times.” The sentence would be more correct in the following form: “*Though* the reformation of this degenerate age is *nearly* to be despaired of, &c.

“O shut not up my soul with the sinners, nor my life with the blood-thirsty; in whose hands is wickedness, and *their* right hand is full of gifts.” As the passage, introduced by the copulative conjunction *and*, was not intended as a continuation of the principal and independent part of the sentence, but of the dependent part, the relative *whose* should have been used instead of the possessive *their*; viz. “and *whose* right-hand is full of gifts.”

“Eye hath not seen, nor ear heard, neither *have* entered into the heart of man, the things which God hath prepared for them that love him.” There seems to be an impropriety in this sentence, in which the same noun serves in a double capacity, performing at the same time the offices both of the nominative and objective cases. “Neither *hath* it entered into the heart of man, to conceive the things,” &c. would have been regular.

“We have the power of retaining, altering, and compounding those images which we have once received, into all the varieties of picture and vision.” It is very proper to say, “altering and compounding those images which we have once received, into all the varieties of picture and vision; but we can with no propriety say, “retaining them into all the varieties;” and yet, according to the manner in which the words are ranged, this construction is unavoidable: for “retaining, altering, and compounding,” are participles, each of which equally refers to, and governs the subsequent noun, *those images*; and that noun

again is necessarily connected with the following preposition, *into*. The construction might easily have been rectified, by disjoining the participle *retaining* from the other two participles, in this way: "We have the power of retaining those images which we have once received, and of altering and compounding them into all the varieties of picture and vision;" or, perhaps, better thus: "We have the power of retaining, altering, and compounding those images which we have once received, and of forming them into all the varieties of picture and vision."

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### A PRAXIS,

#### OR EXAMPLE OF GRAMMATICAL RESOLUTION.

As we have finished the explanation of the different parts of speech, and the rules for forming them into sentences, it will now be proper to give some examples of the manner in which the learners should be exercised, in order to prove their knowledge, and to render it familiar to them.

"The worthy Emperour Titus, recollecting once at supper, that, in that day, he had not done any body a kindness, exclaimed, 'Alas! my friends, I have lost a day.'"

*The* is the definite article; *worthy*, an adjective, positive state; *Emperour Titus*, both substantives, the first a common, the second a proper name, and the nominative case to the verb "exclaimed;" *recollecting*, the present participle of the active verb "to recollect;" *once*, an adverb; *at*, a preposition; *supper*, a common substantive, singular number, the object of the preposition "at;" *that*, a conjunction; *in*, a preposition; *that*, an adjective pronoun of the demonstrative kind; *day*, a common substantive; *he*, a personal pronoun, third person singular, masculine gender, nominative case to the verb "had done," and standing for "Titus;" *had done*, a verb active, indicative mood, pluperfect tense, third person, singular number, agreeing with

the nominative case “ he,” and composed of the auxiliary “ had,” and the perfect participle of the verb “ to do;” *not*, an adverb; *any body*, a common substantive, composed of “ any,” an adjective pronoun of the indefinite kind, and “ body,” a substantive, with which it agrees; *a*, the indefinite article; *kindness*, a common substantive, the object of the active verb “ done;” *claimed*, a verb neuter, indicative mood, imperfect tense, third person, singular number, agreeing with the nominative case “ Titus;” *alas!* an interjection; *my*, a possessive pronoun; *friends*, a common substantive, plural number; *I*, a personal pronoun, first person singular, nominative case to the verb “ have lost;” *have lost*, a verb active, indicative mood, perfect tense, first person singular, agreeing with its nominative case “ I;” *a* the indefinite article; *day*, a common substantive, the object of the active verb “ have lost.”

“ Peace and joy are virtue’s crown.”

*Peace*, a common substantive; *and*, a conjunction; *joy*, a common substantive; *are*, a verb neuter, indicative mood, present tense, third person plural, agreeing with the nominative case, “ peace and joy,” according to RULE II. which says, [here repeat the rule]; *virtue’s*, a common substantive, in the possessive or genitive case, governed by the substantive *crown*, agreeably to RULE X. which says, &c.

“ Wisdom or folly governs us.”

*Wisdom*, a common substantive; *or*, a conjunction; *folly*, a common substantive; *govern*s, a verb active, indicative mood, present tense, third person singular, agreeing with its nominative case, “ wisdom or folly,” according to RULE III. which says, &c.; *us*, a personal pronoun, first person plural, in the objective case, and governed by the active verb “ governs,” agreeably to RULE XI. which says, &c.

“ Every heart knows its sorrows.”

*Every*, an adjective pronoun of the distributive kind; *heart*, a common substantive; *knows*, a verb active, indica-

itive mood, present tense, third person singular, agreeing with its nominative, "every heart," according to RULE VIII. which says, &c. ; *its*, a personal pronoun, third person singular, and in the genitive case, governed by the noun *forests*, according to RULE X. which says, &c.

"The man is happy who lives wisely."

*The*, the definite article; *man*, a common substantive; *is*, a verb neuter, &c. ; *happy*, an adjective; *who*, a pronoun relative, agreeing with its antecedent, "man," in gender, number, and person, according to RULE V. which says, &c. ; *lives*, a verb neuter, &c. ; *wisely*, an adverb.

"Remember to assist the distressed."

*Remember*, a verb active, imperative mood, second person singular; *to assist*, a verb active, in the infinitive mood, governed by the preceding verb, according to RULE XII. which says, &c. ; *the*, the definite article; *distressed*, an adjective put substantively.

"Good works being neglected, devotion is vain."

*Good works being neglected*, is the case absolute; *devotion*, a common substantive; *is*, a verb neuter, &c. ; *vain*, an adjective.

"Though affliction be our lot, we may be the happier for it."

*Though*, a conjunction; *affliction*, a common substantive; *be*, a verb neuter, present tense, third person singular, in the subjunctive mood, being governed by the conjunction "though," agreeably to RULE XIX. ; *our*, a possessive pronoun; *lot*, a common substantive; *we*, a personal pronoun, first person plural, nominative case to the verb "may be;" *may be*, a verb neuter, potential mood, present tense, agreeing with its nominative case, "we;" *the*, the definite article; *happier*, an adjective, in the comparative degree; *for*, a preposition; *it*, a personal pronoun, in the objective case, governed by the preposition "for," agreeably to RULE XIII.

“To countenance persons who are guilty of bad actions, is but one remove from committing them.”

*To countenance persons who are guilty of bad actions*, is part of a sentence, which is the nominative case to the verb “is;” *is*, a verb neuter, indicative mood, present tense, third person singular, agreeing with the nominative case aforementioned, agreeably to an observation under RULE I.; *but*, a conjunction; *one*, a numeral adjective; *remove*, a common substantive; *from*, a preposition; *committing*, the present participle of the active verb “to commit;” *them*, a personal pronoun, third person plural, in the objective case, governed by the participle “committing;” agreeably to RULE XIV. which says, &c.

“Patience and resignation will in due time be rewarded.”

*Patience*, a common substantive; *and*, a conjunction; *resignation*, a common substantive; *will be rewarded*, a verb in the passive voice, indicative mood, future tense, third person plural, agreeing with its nominative case, “patience and resignation,” according to RULE II. and composed of the auxiliaries “will be,” and the perfect participle “rewarded;” *in*, a preposition; *due*, an adjective; *time*, a common substantive of the singular number.

The preceding specimen of parsing will be sufficient to assist the learners in this business; and to enable them, in other exercises, to point out and apply most of the remaining rules.

## PART IV.

## PROSODY.

PROSODY consists of two parts: the former teaches the true PRONUNCIATION of words, comprising ACCENT, QUANTITY, EMPHASIS, PAUSE, and TONE; and the latter, the laws of VERSIFICATION.

## CHAPTER I.

## Of PRONUNCIATION.

SECT. I. *Of Accent.*

ACCENT is the laying of a peculiar stress of the voice, on a certain letter or syllable in a word, that it may be better heard than the rest, or distinguished from them: as, in the word *presume*, the stress of the voice must be on the letter *u*, and second syllable, *sume*, which take the accent.

As words may be formed of a different number of syllables, from one to eight or nine, it was necessary to have some peculiar mark to distinguish words from mere syllables; otherwise speech would be only a continued succession of syllables, without conveying ideas: for, as words are the marks of ideas, any confusion in the marks, must cause the same in the ideas for which they stand. It was therefore necessary, that the mind should at once perceive what number of syllables belongs to each word, in utterance. This might be done by a perceptible pause at the end of each word in speaking, as we form a certain distance between them in writing and printing. But this would make discourse extremely tedious; and, though it might render words distinct, would make the meaning of sentences confused. Syllables might also be sufficiently distinguished by

a certain elevation or depression of voice upon one syllable of each word, which was the practice of some nations. But the English tongue has, for this purpose, adopted a mark of the easiest and simplest kind, which is called accent, and which effectually answers the end.

Every word in our language, of more than one syllable, has one of them distinguished from the rest in this manner; and every monosyllable of two or more letters, has one of its letters thus distinguished. Some writers make an exception of the particles; but perhaps there is no ground for the distinction.

Accent is either principal or secondary. The principal accent is that which necessarily distinguishes one syllable in a word from the rest. The secondary accent is that stress which we may occasionally place upon another syllable, besides that which has the principal accent, in order to pronounce every part of the word more distinctly, forcibly, and harmoniously: thus, "Complaisant, caravan," and "violin," have frequently an accent on the first as well as on the last syllable, though a somewhat less forcible one. The same may be observed of "Repartee, referee, privateer, domineer," &c. But it must be observed, that though an accent be allowed on the first syllable of these words, it is by no means necessary; they may all be pronounced with one accent, and that on the last syllable, without the least deviation from propriety.

As emphasis evidently points out the most significant word in a sentence; so, where other reasons do not forbid, the accent always dwells with greatest force on that part of the word which, from its importance, the hearer has always the greatest occasion to observe; and this is necessarily the root or body of the word. But as harmony of termination frequently attracts the accent from the root to the branches of words, so the first and most natural law of accentuation seems to operate less in fixing the stress than any other. Our own Saxon terminations, indeed, with perfect uniformity, leave the principal part of the word in quiet possession of what seems its lawful property;

but Latin and Greek terminations, of which our language is full, assume a right of preserving their original accent, and subject almost every word they bestow upon us to their own classical laws.

Accent, therefore, seems to be regulated in a great measure by etymology. In words from the Saxon, the accent is generally on the root; in words from the learned languages, it is generally on the termination; and if to these we add the different accent we lay on some words, to distinguish them from others, we seem to have the three great principles of accentuation; namely, the *radical*, the *terminational*, and the *distinctive*: The radical; as, “*Lóve, lively, loveliness* ;” the terminational; as, “*Harmony, harmonious* ;” the distinctive; as, “*Convert, to convert*.”

#### ACCENT ON DISSYLLABLES.

Words of two syllables have necessarily one of them accented, and but one. It is true, for the sake of emphasis, we sometimes lay an equal stress upon two successive syllables; as, “*Di-réct, some-times* ;” but when these words are pronounced alone, they have never more than one accent. The word “*á-mén*,” is the only word which is pronounced with two accents when alone.

Of dissyllables, formed by affixing a termination, the former syllable is commonly accented; as, “*Childish, Kingdom, álest, áled, toilsome, lover, scóffer, fairer, fóremost, zéalous, sulness, meekly, artist*.”

Dissyllables formed by prefixing a syllable to the radical word, have commonly the accent on the latter; as, “*To beléem, to bestow, to return*.”

Of dissyllables, which are at once nouns and verbs, the verb has commonly the accent on the latter, and the noun on the former syllable; as, “*To cémént, a cément; to contráct, a cóntract; to preságe, a présage*.”

This rule has many exceptions. Though verbs seldom have their accent on the former, yet nouns often have it on the latter syllable; as, “*Delight, perfume*.” Those nouns which, in the common order of language, must have

preceded the verbs, often transmit their accent to the verbs they form, and inversely. Thus, the noun “*wáter*” must have preceded the verb “*to wáter*,” as the verb “*to correspónd*,” must have preceded the noun “*correspóndent*”; and “*to pursue*” must claim priority to “*pursuit*.” So that we may conclude, wherever verbs deviate from the rule, it is seldom by chance, and generally in those words only, where a superior law of accent takes place.

All dissyllables ending in *y, our, ox, le, ish, ck, ter, age, en, et*; as, “*Cránný, lábour, wíllow, wállow*;” except “*allow*;” “*báttle, bániš, cámbrick, báttér, couráge, fáſten, quíet*,” accent the former syllable.

Dissyllable nouns in *er*, as, “*Cácker, bútter*,” have the accent on the former syllable.

Dissyllable verbs, terminating in a consonant and *e* final, as, “*Comprise, escape*”; or having a diphthong in the last syllable, as, “*Appéase, révéal*;” or ending in two consonants, as, “*Atténd*;” have the accents on the latter syllable.

Dissyllable nouns, having a diphthong in the latter syllable, have commonly their accent on the latter syllable; as, “*Appláuse*;” except some words in *ain*; as, “*Cértain, moúntain*.”

Dissyllables that have two vowels, which are separated in the pronunciation, have always the accent on the first syllable; as, “*Lion, riot, quiet, liar, rúin*;” except “*create*.”

#### ACCENT ON TRISYLLABLES.

Trisyllables formed by adding a termination, or prefixing a syllable, retain the accent of the radical word; as, “*Lóveliness, ténderness, contémner, wágoner, phýsical, bespáttér, cómmenting, cominénding, assúrance*.”

Trisyllables ending in *ous, al, ion*; as, “*árduous, cápi-tal, méntion*,” accent the first.

Trisyllables ending in *ce, ent, and ate*, accent the first syllable: as, “*Coúntenance, cóntinence, ármament, im-minent, élégant, própagate*;” unless they be derived from

words having the accent on the last; as, "connivance, acquaintance;" and unless the middle syllable have a vowel before two consonants; as, "Promulgáte."

Trisyllables ending in *y*, as, "éntity, spéciy, liberty, victory, súbsidy," commonly accent the first syllable.

Trisyllables in *re* or *le*, accent the first syllable; as, "Lé-gible, théâtre;" except "Disciple," and some words which have a preposition; as "Exámple, épífile."

Trisyllables in *ude* commonly accent the first syllable; as, "Plénitude, hábitude, réclitude."

Trisyllables ending in *ator* have the accent on the middle syllable; as, "Spectátor, créátor," &c.; except "óra-tor, sénator, bárrator, légator."

Trisyllables which have in the middle syllable a diphthong, as, "Endéavour;" or a vowel before two consonants; as, "Doméstic;" accent the middle syllable.

Trisyllables that have their accent on the last syllable are commonly French; as, "Acquiésce, repartée, magazine;" or they are words formed by prefixing one or two syllables to a short syllable: as, "Immatúre, overchárgé.

#### ACCENT ON POLYSYLLABLES.

Polysyllables, or words of more than three syllables, follow the accent of the words from which they are derived; as, "árrogating, cóntineney, incóntinently, comméndable, comunicableness."

Words ending in *ator* have the accent generally on the penultimate, or last syllable but one; as, "emendátor, gladiátor, equivocátor, prevaricátor."

Words ending in *le* commonly have the accent on the first syllable; as, "ámicable, déspicable;" unless the second syllable have a vowel before two consonants; as, "Combúsible, condémnable."

Words ending in *ion*, *ous*, and *ty*, have their accent on the antepenultimate, or last syllable but two; as, "Salvá-tion, uxórious, actívity."

Words which end in *ia*, *io*, and *cal*, have the accent on the antepenult; as, "Cyclopædia, puncilio, despótical."

The rules respecting accent, are not advanced as complete or infallible, but proposed as useful. Almost every rule of every language has its exceptions; and, in English, as in other tongues, much must be learned by example and authority.

It may be further observed, that though the syllable on which the principal accent is placed, is fixed and certain, yet we may and do frequently make the secondary principal, and the principal secondary: thus, "Caravan, complaisant, violin, repartee, referee, privateer, donniceer," may all have the greater stress on the first, and the less on the last syllable, without any violent offence to the ear: nay, it may be asserted, that the principal accent on the first syllable of these words, and none at all on the last, though certainly improper, has nothing in it grating or discordant; but placing an accent on the second syllable of these words would entirely derange them, and produce a great harshness and dissonance. The same observations may be applied to "demonstration, lamentation, provocation, navigator, propagator, alligator," and every similar word in the language.

### SECT. 2. *Of Quantity.*

THE quantity of a syllable is that time which is occupied in pronouncing it. It is considered as LONG or SHORT.

A vowel or syllable is long, when the accent is on the vowel; which occasions it to be slowly joined in pronunciation with the following letters: as, "Fāll, bāle, mōōd, hōōse, sēature."

A syllable is short, when the accent is on the consonant; which occasions the vowel to be quickly joined to the succeeding letter; as, "ārt, bōnnēt, hǔngēr."

A long syllable requires double the time of a short one in pronouncing it; thus, "Māte" and

“Nōtc” should be pronounced as slowly again as “Māt” and “Nōt.”

Unaccented syllables are generally short: as, “admírē, bóldeñs, sínner. But to this rule there are many exceptions: as, álsō, éxile, gángréne, úmpíre, fóretásse, &c.

When the accent is on a consonant, the syllable is often more or less short, as it ends with a single consonant, or with more than one: as, fáddy, róbber; persiſt, mátchleſs.

When the accent is on a semi-vowel, the time of the syllable may be protracted, by dwelling upon the semi-vowel: as, cur', can', fulfil': but when the accent falls on a mute, the syllable cannot be lengthened in the same manner: as, búbble, cáptain, tótter.

The quantity of vowels has, in some measure, been considered under the first part of grammar, which treats of the different sounds of the letters; and therefore we shall dismiss this subject with a few general rules and observations.

1st, All vowels under the principal accent, before the terminations *ia*, *io*, and *iou*, preceded by a single consonant, are pronounced long; as, “Regalia, folio, adhesion, explosion, confusion;” except the vowel *i*, which in that situation is short; as, “Militia, punc̄tilio, decision, conuiction.” The only exceptions to this rule seem to be, “Discretion, battalion, gladiator, national, and rational.”

2d, All vowels that immediately precede the terminations *ity*, and *ety*, are pronounced long; as, “Deity, piety, spontaneity.” But if one consonant precede these terminations, every preceding accented vowel is short; except *u*, and the *ə* in “scarcity” and “rarity;” as, “Po-  
larity, severity, divinity, curiosity;—impunity.” Even *u* before two consonants contracts itself; as, “Curvity, taciturnity,” &c.

3d, Vowels under the principal accent before the terminations *ick* and *ical*, preceded by a single consonant, are pronounced short; thus, “Satanick, pathetick, elliptick, Larmonick,” have the vowel short; while “Tunick, ru-

nick, cubick," have the accented vowel long: and "Fanatical, poetical, levitical, canonical," have the vowel short; but "Cubical, musical," &c. have the *u* long.

4th, The vowel in the antepenultimate syllable of words, with the following terminations, is always pronounced short.

<i>lequy</i> ;	as, obloquy.	<i>parous</i> ;	as, oviparous.
<i>strophe</i> ;	as, apostrophe.	<i>cracy</i> ;	as, aristocracy.
<i>meter</i> ;	as, barometer.	<i>gony</i> ;	as, cosmogony.
<i>gonal</i> ;	as, diagonal.	<i>phony</i> ;	as, symphony.
<i>vorous</i> ;	as, carnivorous	<i>nomy</i> ;	as, astronomy.
<i>ferous</i> ;	as, somniferous.	<i>tomy</i> ;	as, anatomy.
<i>fluous</i> ;	as, superfluous.	<i>pathy</i> ;	as, antipathy.
<i>fluent</i> ;	as, mellifluent.		

As no utterance which is void of proportion, can be agreeable to the ear; and as quantity, or proportion of time in utterance, greatly depends on a due attention to the accent; it is absolutely necessary for every person who would attain a just and pleasing delivery, to be master of that point.

### SECT. 3. *Of Emphasis.*

By emphasis is meant a stronger and fuller sound of voice, by which we distinguish some word or words on which we design to lay particular stress, and to show how they affect the rest of the sentence. Sometimes the emphatic words must be distinguished by a particular tone of voice, as well as by a greater stress.

On the right management of the emphasis, depends the life of pronunciation. If no emphasis be placed on any words, not only is discourse rendered heavy and lifeless, but the meaning left often ambiguous. If the emphasis be placed wrong, we pervert and confound the meaning wholly. To give a common instance: Such a simple

question as this, “Do you ride to town to-day?” is capable of no fewer than four different acceptations, according as the emphasis is differently placed on the words. If it be pronounced thus: “Do *you* ride to town to-day?” the answer may naturally be, “No, we send a servant in our stead.” If thus: “Do *you ride* to town to-day?” answer, “No, we intend to walk.” “Do you ride *to town* to-day?” “No, we ride out into the country.” “Do you ride to town *to-day*?” “No, but we shall to-morrow.” In like manner, in solemn discourse, the whole force and beauty of an expression often depend on the accented word; and we may present to the hearers quite different views of the same sentiment, by placing the emphasis differently. In the following words of our Saviour, observe in what different lights the thought is placed, according as the words are pronounced. “Judas, betrayest thou the son of man with a kiss?” “Betrayest thou,” makes the reproach turn on the infamy of treachery. “Betrayest *them*,” makes it rest upon Judas’s connexion with his master. “Betrayest thou *the son of man*,” rests it upon our Saviour’s personal character and eminence. “Betrayest thou the son of man *with a kiss*?” turns it upon his profiting the signal of peace and friendship, to the purpose of a mark of destruction.

The emphasis often lies on the word that asks a question: as, “Who said so?” “When will he come?” “What shall I do?” “Whither shall I go?” “Why dost thou weep?” And when two words are set in contrast, or in opposition to one another, they are both emphatic; as, “He is the *tyrant* not the *father*, of his people;” “His subjects *fear* him, but do not *love* him.”

Some sentences are so full and comprehensive, that almost every word is emphatical: as, “Ye hills and dales, ye rivers, woods, and plains;” or, as that pathetic expostulation in the prophecy of Ezekiel, “Why will ye die?” In the latter short sentence, every word is emphatical; and on whichever word we lay the emphasis, whether on the first,

second, third, or fourth, it strikes out a different sense, and opens a new subject of moving expostulation.

As accent dignifies the syllable on which it is laid, and makes it more distinguished by the ear than the rest; so emphasis ennobles the word to which it belongs, and presents it in a stronger light to the understanding. Were there no accents, words would be resolved into their original syllables; were there no emphasis, sentences would be resolved into their original words; and, in this case, the hearer would be under the painful necessity, first, of spelling out the words, and afterwards, their meaning.

Emphasis is of two kinds, simple and complex. Simple, when it serves to point out only the plain meaning of any proposition; complex, when, besides the meaning, it marks also some affection or emotion of the mind; or gives a meaning to words, which they would not have in their usual acceptation. In the former case, emphasis is scarcely more than a stronger accent, with little or no change of tone; when it is complex, besides force, there is always superadded a manifest change of tone.

The following sentence contains an example of simple emphasis: "And Nathan said to David, *thou* art the man." The emphasis on *thou* serves only to point out the meaning of the speaker. But in the sentence which follows, we perceive an emotion of the speaker superadded to the simple meaning: "Why will ye die?"

As the emphasis often falls on words in different parts of the same sentence, so it is frequently required to be continued, with a little variation, on two, and sometimes three words together. The following sentence exemplifies both the parts of this position: "If you seek to make one rich, study not to *increase his stores*, but to *diminish his desires*." Emphasis may be further distinguished, into the weaker and the stronger emphasis. In the sentence, "Exercise and temperance strengthen the constitution;" we perceive more force on the word *strengthen*, than on any other; though it is not equal to the stress which we apply to the word *indifferent*, in the following sentence; "Exercise and

temperance strengthen even an *indifferent* constitution." It is also proper to remark, that the words *exercise*, *temperance*, *constitution*, in the last example but one, are pronounced with greater force, than the particles *and* and *the*; and yet those words cannot properly be called emphatical: for the stress that is laid on them, is no more than sufficient to convey distinctly the meaning of each word. From these observations it appears, that the smaller parts of speech, namely, the articles, conjunctions, prepositions, &c. are, in general, obscurely and feebly expressed; that the substantives, verbs, and more significant words, are firmly and distinctly pronounced; and that the emphatical words, those which mark the meaning of a phrase, are pronounced with peculiar stress and energy, though varied according to the degree of their importance.

Emphasis, besides its other offices, is the great regulator of quantity. Tho' the quantity of our syllables is fixed, in words separately pronounced, yet it is mutable, when these words are ranged in sentences; the long being changed into short, the short into long, according to the importance of the words with regard to meaning: and as it is by emphasis only, that the meaning can be pointed out, emphasis must be the regulator of the quantity. A few examples will make this point very evident.

Pleas'd thou shalt hear—and learn the secret power, &c.

Pleas'd thou shalt hear—and thou alone shalt hear—

Pleas'd thou shalt hear—in spite of them shalt hear—

Pleas'd thou shalt hear—tho' not beheld the fair—

In the first of these instances, the words *pleas'd* and *hear*, being equally emphatical, are both long; whilst the two intermediate words, *thou* and *shalt*, being rapidly passed over, as the sense demands, are reduced to a short quantity.

In the second instance, the word *thou*, by being the most important, obtains the chief, or rather the sole emphasis; and thus, it is not only restored to its natural long quantity, but obtains from emphasis a still greater degree of length, than when pronounced in its separate state. This greater

degree of length, is compensated by the diminution of quantity in the words *pleas'd* and *hear*, which are sounded shorter than in the preceding instance. The word *shalt* still continues short. Here we may also observe, that though *thou* is long in the first part of the verse, it becomes short when repeated in the second, on account of the more forcible emphasis belonging to the word *alone*, which follows it.

In the third instance, the word *shalt* having the emphasis, obtains a long quantity. And though it is impossible to prolong the sound of this word, as it ends in a pure mute, yet in this, as in all similar instances, the additional quantity is to be made out by a rest of the voice, proportioned to the importance of the word. In this instance, we may also observe, that the word *shalt*, repeated in the second part of the line, is reduced again to a short quantity.

In the fourth instance, the word *hear*, placed in opposition to the word *behold*, in the latter part of the line, obtains from the sense the chief emphasis, and a proportionate length. The words *thou* and *shalt*, are again reduced to short quantities; and the word *pleas'd* lends some of the time which it possessed, to the more important word *hear*.

From these instances, it is evident, that the quantity of our syllables is not fixed; but governed by emphasis.—To observe a due measurement of time, on all occasions, is doubtless very difficult; but by instruction and practice the difficulty may be overcome.

Emphasis changes, not only the quantity of words and syllables, but also, in particular cases, the seat of the accent. This is demonstrable from the following examples. “He shall *increase*, but I shall *decrease*.” “There is a difference between giving and *forgiving*.” “In this species of composition, *plausibility* is much more essential than *probability*.” In these examples, the emphasis requires the accent to be placed on syllables, to which it does not commonly belong.

In order to acquire the proper management of the emphasis, the great rule, and indeed the only rule possible to be given, is, that the speaker or reader study to attain a just conception of the force and spirit of the sentiments,

which he is to pronounce. For to lay the emphasis with exact propriety, is a constant exercise of good sense, and attention. It is far from being an inconsiderable attainment. It is one of the greatest trials of a true and just taste; and must arise from feeling delicately ourselves, and from judging accurately, of what is fitted to strike the feelings of others.

There is one error, against which it is particularly proper to caution the learner; namely, that of multiplying emphatical words too much. It is only by a prudent reserve, in the use of them, that we can give them any weight. If they recur too often; if a speaker or reader attempts to render every thing which he expresses of high importance, by a multitude of strong emphasis, we soon learn to pay little regard to them. To crowd every sentence with emphatical words, is like crowding all the pages of a book with Italic characters, which, as to the effect, is just the same as to use no such distinctions at all.

#### SECT. 4. *Of Pauses.*

PAUSES or rests, in speaking and reading, are a total cessation of the voice, during a perceptible, and, in many cases, a measurable space of time.

Pauses are equally necessary to the speaker, and the hearer. To the speaker, that he may take breath, without which he cannot proceed far in delivery; and that he may, by these temporary rests, relieve the organs of speech, which otherwise would be soon tired by continued action: to the hearer, that the ear also may be relieved from the fatigue, which it would otherwise endure from a continuity of sound; and that the understanding may have sufficient time to mark the distinction of sentences, and their several members.

There are two kinds of pauses: first, emphatical pauses; and next, such as mark the distinctions of the sense. An emphatical pause is made, after something has been said of peculiar moment, and on which we desire to fix the hearer's

attention. Sometimes, before such a thing is said, we usher it in with a pause of this nature. Such pauses have the same effect as a strong emphasis; and are subject to the same rules; especially to the caution just now given, of not repeating them too frequently. For as they excite uncommon attention, and of course raise expectation, if the importance of the matter is not fully answerable to such expectation, they occasion disappointment and disgust.

But the most frequent and the principal use of pauses, is, to mark the divisions of the sense, and at the same time to allow the speaker to draw his breath; and the proper and delicate adjustment of such pauses, is one of the most nice and difficult articles of delivery. In all reading, and public speaking, the management of the breath requires a good deal of care, so as not to oblige us to divide words from one another, which have so intimate a connexion, that they ought to be pronounced with the same breath, and without the least separation. Many a sentence is miserably mangled, and the force of the emphasis totally lost, by divisions being made in the wrong place. To avoid this, every one, while he is speaking or reading, should be very careful to provide a full supply of breath for what he is to utter. It is a great mistake to imagine, that the breath must be drawn only at the end of a period, when the voice is allowed to fall. It may easily be gathered at the intervals of the period, when the voice is only suspended for a moment; and, by this management, one may always have a sufficient stock for carrying on the longest sentence, without improper interruptions.

Pauses in reading, and public discourse, must be formed upon the manner in which we utter ourselves in ordinary, sensible conversation; and not upon the stiff artificial manner which we acquire, from reading books according to the common punctuation. It will by no means be sufficient to attend to the points used in printing; for these are far from marking *all* the pauses which ought to be made in speaking. A mechanical attention to these resting-places, has perhaps been one cause of monotony, by lead-

ing the reader to a similar tone at every stop, and a uniform cadence at every period. The primary use of points is to assist the reader in discerning the grammatical construction; and it is only as a secondary object, that they regulate his pronunciation.

To render pauses pleasing and expressive, they must not only be made in the right place, but also accompanied with a proper tone of voice, by which the nature of these pauses is intimated; much more than by the length of them, which can seldom be exactly measured. Sometimes it is only a slight and simple suspension of voice that is proper; sometimes a degree of cadence in the voice is required; and sometimes that peculiar tone and cadence which denote the sentence to be finished. In all these cases, we are to regulate ourselves, by attending to the manner in which nature teaches us to speak, when engaged in real and earnest discourse with others.

It is a general rule, that the suspending pause should be used when the sense is incomplete; and the closing pause, when it is finished. But there are phrases, in which, though the sense is not completed, the voice takes the closing, rather than the suspending pause: and others, in which the sentence finishes by the pause of suspension.

The closing pause must not be confounded with that fall of the voice, or *cadence*, with which many readers uniformly finish a sentence. Nothing is more destructive of propriety and energy, than this habit. The tones and inflections of the voice at the close of a sentence, ought to be diversified, according to the general nature of the discourse, and the particular construction and meaning of the sentence. In plain narrative, and especially in argumentation, a small attention to the manner in which we relate a fact, or maintain an argument, in conversation, will show, that it is frequently more proper to raise the voice, than to fall it, at the end of a sentence. Some sentences are so constructed, that the last words require a stronger emphasis than any of the preceding; while others admit of being

closed with a soft and gentle sound. Where there is nothing in the sense which requires the last sound to be elevated or emphatical, an easy fall, sufficient to show that the sense is finished, will be proper. And in pathetic pieces, especially those of the plaintive, tender, or solemn kind, the tone of the passion will often require a still greater cadence of the voice. The best method of correcting a uniform cadence, is frequently to read *select sentences*, in which the style is pointed, and in which *antitheses* are frequently introduced; and argumentative pieces, or such as abound with interrogatives, or earnest exclamations.

#### SECT. 5. *Of Tones.*

Tones are different both from emphasis and pauses; consisting in the modulation of the voice, the notes or variations of sound which we employ, in the expression of our sentiments.

Emphasis affects particular words and phrases with a degree of tone or inflection of the voice; but tones, peculiarly so called, affect sentences, paragraphs, and sometimes even the whole of a discourse.

To show the use and necessity of tones, we need only observe, that the mind, in communicating its ideas, is in a continual state of activity, emotion, or agitation, from the different effects which those ideas produce in the speaker. Now the end of such communication being, not merely to lay open the ideas, but also the different feelings which they excite in him who utters them, there must be other signs than words, to manifest those feelings; as words uttered in a monotonous manner, can represent only a similar state of mind, perfectly free from all activity or emotion. As the communication of these internal feelings, was of much more consequence in our social intercourse, than the mere conveyance of ideas, the Author of our being did not, as in that conveyance, leave the invention of the language of emotion, to man; but impressed it himself upon our nature, in the same manner as he has done with regard

to the rest of the animal world ; all of which express their various feelings, by various tones. Ours, indeed, from the superior rank that we hold, are in a high degree more comprehensive ; as there is not an act of the mind, an exertion of the fancy, or an emotion of the heart, which has not its peculiar tone, or note of the voice, by which it is to be expressed ; and which is suited exactly to the degree of internal feeling. It is chiefly in the proper use of these tones, that the life, spirit, beauty, and harmony of delivery consist.

An extract from the beautiful lamentation of David over Saul and Jonathan, may serve as an example of what has been said on this subject. “ The beauty of Israel is slain “ upon thy high places : how are the mighty fallen ! Tell “ it not in Gath ; publish it not in the streets of Askelon ; “ lest the daughters of the Philistines rejoice ; lest the “ daughters of the uncircumcised triumph. Ye mountains “ of Gilboa, let there be no dew, nor rain upon you, nor “ fields of offerings ; for there the shield of the mighty was “ vilely cast away ; the shield of Saul, as though he had “ not been anointed with oil.” The first of these divisions expresses sorrow and lamentation ; therefore the note is low. The next contains a spirited command, and should be pronounced much higher. The other sentence, in which he makes a pathetic address to the mountains where his friends were slain, must be expressed in a note quite different from the two former ; not so low as the first, nor so high as the second, in a manly, firm, and yet plaintive tone.

This correct and natural language of the emotions, is not so difficult to be attained, as most readers seem to imagine. If we enter into the spirit of the author’s sentiments, as well as into the meaning of his words, we shall not fail to deliver the words in properly varied tones. For there are few people, who speak English without a provincial tone, that have not an accurate use of emphasis, pauses, and tones, when they utter their sentiments in

earnest discourse: and the reason that they have not the same use of them, in reading aloud the sentiments of others, may be traced to the very defective and erroneous method, in which the art of reading is taught; whereby all the various, natural, expressive tones of speech, are suppressed, and a few artificial, unmeaning, reading notes, are substituted for them.

But when we recommend to readers, an attention to the tone and language of emotions, we must be understood to do it with proper limitation. Moderation is necessary in this point, as it is in other things. For when reading becomes strictly imitative, it assumes a theatrical manner, and must be highly improper, as well as give offence to the hearers; because it is inconsistent with that delicacy and modesty, which are indispensable on such occasions.

## CHAPTER II.

### *Of VERSIFICATION.*

As there are few persons who do not sometimes read poetical composition; and as the perusal of this lively and forcible mode of exhibiting nature and sentiment, may, when chaste and judicious, be an innocent and instructive employment of a moderate portion of our time, it seems necessary to give the student some idea of that part of grammar, which explains the principles of versification; that, in reading poetry, he may be the better able to judge of its correctness, and relish its beauties.

Versification is the arrangement of a certain number and variety of syllables, according to certain laws.

Rhyme is the correspondence of the last sound of one verse, to the last sound or syllable of another.

Feet and pauses are the constituent parts of verse. We shall consider these separately.

*Of Poetical Feet.*

A certain number of syllables connected form a foot. They are called feet, because it is by their aid that the voice as it were steps along through the verse, in a measured pace; and it is necessary that the syllables which mark this regular movement of the voice, should, in some manner, be distinguished from the others. This distinction was made among the ancient Romans, by dividing their syllables into long and short, and ascertaining their quantity, by an exact proportion of time in sounding them; the long being to the short, as two to one; and the long syllables, being thus the more important, marked the movement. In English, syllables are divided into accented and unaccented; and the accented syllables being as strongly distinguished from the unaccented, by the peculiar stress of the voice upon them, are equally capable of marking the movement, and pointing out the regular paces of the voice, as the long syllables were by their quantity, among the Romans.

When the feet are formed by an accent on vowels, they are exactly of the same nature as the ancient feet, and have the same just quantity in their syllables. So that, in this respect, we have all that the ancients had, and something which they had not. We have in fact duplicates of each foot, yet with such a difference, as to fit them for different purposes, to be applied at our pleasure.

Every foot has, from nature, powers peculiar to itself; and it is upon the knowledge and right application of these powers, that the pleasure and effect of numbers chiefly depend.

All feet used in poetry consist either of two, or of three syllables; and are reducible to eight kinds; four of two syllables, and four of three, as follows:

## DISSYLLABLE.

A Trochee -  $\circ$ An Iambus  $\circ$  -

A Spondee - -

A Phryllic  $\circ$   $\circ$ 

## TRISYLLABLE.

A Dactyl -  $\circ$   $\circ$ An Amphibrach  $\circ$  -  $\circ$ An Anapæst  $\circ$   $\circ$  -A Tribrach  $\circ$   $\circ$   $\circ$

A trochee has the first syllable accented, and the last unaccented: as, *Hātefūl, pēttish.*"

An iambus has the first syllable unaccented, and the last accented: as, " *Bētrāy, consi.*"

A spondee has both the words or syllables accented: as, " *The pāle mōōn.*"

A phryric has both the words or syllables unaccented: as, " *On thē tall tree*"

A dactyl has the first syllable accented, and the two latter unaccented: as, " *Lābōurēr, pōssible.*"

An amphibrach has the first and last syllables unaccented: and the middle one, accented: as, " *Delightful, domēstic.*"

An anapæst has the two first syllables unaccented, and the last accented: as, " *Cóntrāvēne, acquiésee.*"

A tribrach has all its syllables unaccented: as " *Nūmērāblē, cónquerable.*"

Some of these feet may be denominated *principal* feet: as pieces of poetry may be wholly, or chiefly formed of any of them. Such are the trochee, iambus, dactyl, and anapæst. The others may be termed *secondary* feet; because their chief use is to diversify the numbers, and to improve the verse.

We shall first explain the nature of the principal feet.

LAMBIC verses may be divided into several species, according to the number of feet or syllables of which they are composed.

1. The shortest form of the English Iambic consists of an iambus, with an additional short syllable: as,

Dīsdāinīng,  
Complaining,  
Consenting,  
Repenting.

We have no poem of this measure, but it may be met with in stanzas. The iambus, with this addition, coincides with the amphibrach.

2. The second form of our Iambic is also too short to be continued through any great number of lines. It consists of *two* Iambuses.

What place is here!  
What scenes appear!  
To me the rose  
No longer glows.

It sometimes takes, or may take, an additional short syllable: as,

Upon a mountain  
Beside a fountain.

3. The third form consists of *three* Iambuses.

In places far or near,  
Or famous or obscure,  
Where wholesome is the air,  
Or where the most impure.

It sometimes admits of an additional short syllable: as,

Our hearts no longer languish.

4. The fourth form is made up of *four* Iambuses.

And may at last my weary age,  
Find out the peaceful hermitage.

5. The fifth species of English Iambic, consists of *five* Iambuses.

How lov'd, how valu'd once, avails thee not,  
To whom related, or by whom begot:  
A heap of dust alone remains of thee;  
'Tis all thou art, and all the proud shall be.

Be wise to-day, 'tis madness to defer;  
Next day the fatal precedent will plead;  
Thus on, till wisdom is push'd out of life.

This is called the *Heroic* measure. In its simplest form, it consists of five Iambuses; but by the admission of other

feet, as Trochees, Dactyls, Anapæsts, &c. it is capable of many varieties. Indeed, most of the English common measures may be varied in the same way, as well as by the different position of their pauses.

6. The sixth form of our Iambic is commonly called the *Alexandrine* measure. It consists of *six* Iambuses.

For thou art but of dust; be humble and be wise.

The Alexandrine is sometimes introduced into heroic rhyme; and, when used sparingly, and with judgment, occasions an agreeable variety.

Thë seas shåll wåfe, thë skies in smøke dëcåy,  
Rocks fall to dust, and mo-ntains melt away;  
But fix'd his word, his saying wov'r remains:  
*Thy realm for ever lasts, th, own Messiah reigns.*

7. The seventh and last form of our Iambic measure is made up of *seven* Iambuses.

Thë Lôrd dëscêndëd frôm åbove, and bow'd thë lëavëns high,

This was anciently written in one line; but it is now broken into two, the first containing four feet, and the second three:

Whën all thy mërcies, O my Gôd!  
My rising soul surveys;  
Transported with the view, I'm lost  
In wonder, love, and praise.

In all these measures, the accents are to be placed on even syllables; and every line considered by itself is, in general, more melodious, as this rule is more strictly observed.

TROCHAIC verse is of several kinds.

1. The shortest Trochaic verse in our language, consists of one Trochee and a long syllable.

Truëst love,  
From above,  
Being pure,  
Will endure.

Tūnūlt cēafe,  
Sink to peace.

This measure is defective in dignity, and can seldom be used on serious occasions.

2. The second English form of the Trochaic consists of two feet; and is likewise so brief, that it is rarely used for any very serious purpose.

On the mōuntāin  
By a fountain.

It sometimes contains two feet or trochees, and an additional long syllable: as,

In the dāys of old  
Fables plainly told.

3. The third species consists of *three* trochees: as,

Whēn our hēarts āre mōurnīng;

or of three trochees with an additional long syllable: as,

Reslēs mōrtāls tēil for nōught;  
Bliss in vain from earth is sought;  
Bliss, a native of the sky,  
Never wandēs. Mortals, try;  
There you cannot seek in vain;  
For to seek her is to gain.

4. The fourth Trochaic species consists of *four* trochees: as,

Rōund ūs rōars the tēmpēst lōudēr.

This form may take an additional long syllable, as follows:

Idlē, āstēr dīnnēr, ī hīs chāir,  
Sat a farmer, ruddy, fat, and fair.

But this measure is very uncommon.

5. The fifth Trochaic species is likewise uncommon. It is composed of *five* trochees.

All thāt wālk on fōot or rīde ī chāriōts,  
All that dwell in palaces or garrets.

6. The sixth form of the English trochaic consists of *six* trochees: as,

On a mountain, stretch'd beneath a hoary willow,  
Lay a shepherd swain, and view'd the rolling bellow.

This seems to be the longest trochaic line that our language admits.

In all these trochaic measures, the accent is to be placed on the odd syllables.

The DACTYLIC measure being very uncommon, we shall give only one example of one species of it:

From the low pleasures of this fallen nature,  
Rise we to higher, &c.

ANAPÆSTIC verses are divided into several species.

1. The shortest Anapæstic verse must be a *single* anapaest: as,

But in vain  
They complain.

This measure is, however, ambiguous; for, by laying the stress of the voice on the first and third syllables, we might make it trochaic. And therefore the first and simplest form of our genuine anapæstic verse, is made up of *two* anapaests: as,

But his courage 'gan fail,  
For no arts could avail.

This form admits of an additional short syllable:

Then his courage 'gan fail him,  
For no arts could avail him.

2. The second species consists of *three* anapaests.

O ye woods, spread your branches wide;  
To your deepest recesses I fly;  
I would hide with the beasts of the chase;  
I would vanish from every eye.

This is a very pleasing measure, and much used, both in solemn and cheerful subjects.

3. The third kind of the English anapæsic, consists of *four* anapæsis.

May I govern my passions with absolute sway,  
And grow wiser and better as life wears away.

This measure will admit of a short syllable at the end: as,  
On the warm cheek of youth, smiles and roses are blending.

The preceding are the different kinds of the principal feet, in their more simple forms. They are capable of numerous variations, by the intermixture of those feet with each other; and by the admission of the secondary feet.

We have observed, that English verse is composed of feet formed by accent; and that when the accent falls on vowels, the feet are equivalent to those formed by quantity. That the student may clearly perceive this difference, we shall produce a specimen of each kind.

O'er heaps of ruin stalk'd the stately hind.

Here we see the accent is upon the vowel in each second syllable. In the following line, we shall find the same iambic movement, but formed by accent on consonants, except the last syllable.

Then rustling, crackling, crashing, thunder down.

Here the time of the short accented syllables, is complicated by a short pause, at the end of each word to which they belong.

We now proceed to show the manner in which poetry is varied and improved, by the admission of secondary feet into its composition.

Murmuring, and with him fled the shades of night.

The first foot here is a Dactyl; the rest are Iambics.

O'er many a frozen many a fiery alp.

This line contains three Amphibrachs mixed with Iambics.

Innumerable before th' Almighty's throne.  
Here, in the second foot, we find a Tribrach.

See the bold youth strain up the threatening sleep.  
In this line the first foot is a trochee, the second a genuine Spondee by quantity; the third, a Spondee by accent.

In the following line, the first foot is a Phryllhic, the second a Spondee.

That on weak wings from far, pursues your flight.

From the preceding view of English versification, we may see what a copious stock of materials it possesses. For we are not only allowed the use of all the ancient poetic feet, in our heroic measure, but we have, as before observed, duplicates of each, agreeing in movement, though differing in measure\*, and which make different impressions on the ear; an opulence peculiar to our language, and which may be the source of a boundless variety.

### Of Poetical Pauses.

There are two sorts of pauses, one for sense, and one for melody, perfectly distinct from each other. The former may be called *sentential*; the latter, *harmonic* pauses.

The sentential pauses are those which are known to us by the name of stops, and which have names given them; as the comma, semicolon, colon, and period.

The harmonic pauses may be subdivided into the *final* pause, and the *cæsural* pause. These sometimes coincide with the sentential pause, sometimes have an independent state, that is, exist where there is no stop in the sense.

The final pause takes place at the end of the line, closes.

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\* Movement and measure are thus distinguished. Movement expresses the progressive order of sounds, whether from strong to weak, from long to short, or *vice versa*. Measure signifies the proportion of time, both in sounds and pauses.

the verse, and marks the measure: the cæsural divides it into equal or unequal parts.

The final pause preserves the melody, without interfering with the sense. For the pause itself perfectly marks the bound of the metre; and being made only by a suspension of the voice, not by any change of note, it can never affect the sense. This is not the only advantage gained to numbers, by this final pause or stop of suspension. It also prevents that monotony, that sameness of note at the end of lines, which, however pleasing to a rude, is disgusting to a delicate ear. For as this final pause has no peculiar note of its own, but always takes that which belongs to the preceding word, it changes continually with the matter, and is as various as the sense.

It is the final pause which alone, on many occasions, marks the difference between prose and verse; which will be evident from the following arrangement of a few poetical lines.

"Of man's first disobedience, and the fruit of that forbidden tree, whose mortal taste brought death into the world, and all our woe, with loss of Eden, till one greater man restore us, and regain the blissful seat, sing, heavenly muse!"

A stranger to the poem would not easily discover that this was verse; but would take it for poetical prose. By properly adjusting the final pause, we shall restore the passage to its true state of verse.

Of man's first disobedience, and the fruit  
Of that forbidden tree, whose mortal taste  
Brought death into the world and all our woe,  
With loss of Eden, till one greater man  
Restore us, and regain the blissful seat,  
Sing, heavenly muse.

These examples show the necessity of reading blank verse, in such a manner, as to make every line sensible to the ear;

for, what is the use of melody, or for what end has the poet composed in verse, if, in reading his lines, we suppress his numbers, by omitting the final pause; and degrade them, by our pronunciation, into mere prose?

The *caesura* is commonly on the fourth, fifth, or sixth syllable of heroic verse.

On the fourth syllable, or at the end of the second foot: as,

The silver eel" in shining volumes roll'd,  
The yellow carp" in scales bedrop'd with gold.

On the fifth syllable, or in the middle of the third foot: as,

Round broken columns" clasping ivy twin'd,  
O'er heaps of ruin" stalk'd the stately hind.

On the sixth syllable, or at the end of the third foot: as,

Oh say what stranger cause" yet unexplor'd,  
Could make a gentle belle" reject a lord?

A line may be divided into three portions, by two *caesuras*:

as,

Outstretch'd he lay" on the cold ground" and oft'  
Look'd up to heav'n.

There is another mode of dividing lines, well suited to the nature of the couplet, by introducing semi-pauses, which divide the line into four pauses. This semi-pause may be called a *demi-caesura*.

The following lines admit of, and exemplify it.

Glows' while he reads" but trembles' as he writes.

Reason' the card" but passion' is the gale.

Rides' in the whirlwind" and directs' the storm.

### *Of Melody, Harmony, and Expression.*

Having shown the general nature of feet and pauses, the constituent parts of verse, we shall now point out, more particularly, their use and importance.

Melody, harmony, and expression, are the three great objects of poetic numbers. By melody, is meant, a pleasing effect produced on the ear, from an apt arrangement of the

constituent parts of verse, according to the laws of measure and movement. By harmony, an effect produced by an action of the mind, in comparing the different members of a verse with each other, and perceiving a due and beautiful proportion between them. By expression, such a choice and arrangement of the constituent parts of verse, as serve to enforce and illustrate the thought, or the sentiment.

We shall consider each of these three objects in versification, both with respect to the feet, and the pauses.

1st, with regard to melody.

From the examples which we have given of verses composed in all the principal feet, it is evident that a considerable portion of melody is found in each of them, though in different degrees. Verses made up of pure Iambics have an excellent melody.

That the final and cæsural pauses contribute to melody, cannot be doubted by any person who reviews the instances, which we have already given of those pauses. To form lines of the first melody, the cæsura must be at the end of the second, or of the third foot, or in the middle of the third.

2d, With respect to harmony.

Verses composed of Iambics have indeed a fine harmony; but as the stress of the voice, in repeating such verses, is always in the same places, that is, on every second syllable, such a uniformity would disgust the ear in a long succession; and therefore such changes were sought for, as might introduce the pleasure of variety, without prejudice to melody; or even contribute to its improvement. Of this nature, was the introduction of the Trochee, to form the first foot of an heroic verse: as,

Fāvōurs tō none, tō āll shē smīlēs ēxtēndēs,  
O'ft shē rejēctēs, but never once offendēs.

Each of these lines begins with a Trochee; the remaining feet are in the Iambic movement. In the following line of the same movement, the fourth foot is a Trochee.

All thēſē our nōtiōns vāin, sees ānd dēridēs.

The next change admitted for the sake of variety, without prejudice to melody, is the intermixture of Pyrrhics and Spondees; in which, two impressions in the one foot, make up for the want of one in the other; and two long syllables compensate two short ones, so as to make the sum of the quantity of the two feet, equal to two Iambics.

On the green bank to look into the clear  
Smooth lake that to me seem'd another sky.

Stood rul'd stood vast infinitude confin'd.

The next variety admitted is that of the Amphibrach.

Which many a bard had chaunted many a day.

In this line, we find that two of the feet are Amphibrachs; and three Iambics.

We have before shown that the cæsura improves the melody of verse; and we shall now speak of its other more important office, that of being the chief source of harmony in numbers.

The first and lowest perception of harmony, by means of the cæsura, arises from comparing two members of the same line with each other, divided in the manner to be seen in the instances before mentioned; because the beauty of proportion in the members, according to each of these divisions, is founded in nature; being as one to two—two to three—or three to two.

The next degree arises from comparing the members of a couplet, or two contiguous lines: as,

See the bold youth strain up the threatening steep,  
Rush thro' the thickets down the valleys sweep.

Here we find the cæsura of the first line at the end of the second foot; and in the middle of the third foot, in the last line.

Hang o'er their coursers' heads with eager speed,  
And earth rolls back beneath the flying steed.

In this couplet, the cæsura is at the end of the third foot, in the first line; and of the second, in the latter line.

The next perception of harmony arises from comparing a greater number of lines, and observing the relative proportion of the couplets to each other, in point of similarity and diversity: as;

Thy forests "Windsor" and thy green retreats,  
At once the monarch's" and the muse's seats,  
Invite my lays." Be present Sylvan maids,  
Unlock your springs" and open all your shades.

Not half so swift" the trembling doves can fly,  
When the fierce eagle" cleaves the liquid sky;  
Not half so swiftly" the fierce eagle moves,  
When through the clouds" he drives the trembling doves.

In this way; the comparison of lines variously apportioned by the different seats of the three cæsuras, may be the source of a great variety of harmony, consistent with the finest melody. This is still increased by the introduction of two cæsuras, and much more by that of semi-pauses. The semi-pauses double every where the terms of comparison; give a more distinct view of the whole and the parts; afford new proportions of measurement, and an ampler scope for diversity and equality, those sources of beauty in harmony.

Warms' in the sun" refreshes' in the breeze,  
Glows' in the stars" and blossoms' in the trees;  
Lives' through all life" extends' through all extent,  
Spreads' undivided" operates' unspent.

3d. The last object in versification regards expression.

When men express their sentiments by words, they naturally fall into that sort of movement of the voice, which is consonant to that produced by the emotion in the mind; and the dactylic or anapæstic, the trochaic, iambic, or spondaic, prevails even in common discourse, according to the different nature of the sentiments expressed. To imitate nature, therefore, the poet, in arranging his words in

the artificial composition of verse, must take care to make the movement correspond to the sentiment, by the proper use of the several kinds of feet: and this is the first and most general source of expression in numbers.

That a judicious management of the feet and pauses, may be peculiarly expressive of particular operations and sentiments, will sufficiently appear to the learner, by a few select examples under each of those heads.

In the following instance, the vast dimensions of Satan are shown by an uncommon succession of long syllables, which detain us to survey the huge arch fiend, in his fixed posture.

So stretch'd out huge in length the arch fiend lay.

The next example affords instances of the power of a Trochee beginning a line, when succeeded by an Iambus.

————— and sheer within

Lights on his feet: as when a prowling wolf  
Leaps o'er the fence with ease into the fold.

The Trochee which begins the line shows Satan in the act of lighting: the Iambus that follows, fixes him—“Lights on his feet.”

The same artifice, in the beginning of the next line, makes us see the wolf—leap o'er the fence.—But as the mere act of leaping over the fence, is not the only circumstance to be attended to, but also the facility with which it is done, this is strongly marked, not only by the smooth foot which follows—“with ease”—itself very expressive, but likewise by a Phryllie preceding the last foot—“into the fold”—which indeed carries the wolf—“with ease into the fold.”

The following instances show the effects produced by caesuras, so placed as to divide the line into very unequal portions: such as that after the first, and before the last semipede.

—————thus with the year  
Seasons return, but not to me returns  
Day nor the sweet approach of even or morn.

Here the cæsura after the first semipede *Day*, stops us unexpectedly, and forcibly impresses the imagination with the greatness of his loss, the loss of sight.

No sooner had th' Almighty ceas'd, but all  
 The multitude of angels, with a shout  
 Loud<sup>w</sup> as from numbers without number<sup>w</sup> sweet  
 As from blest voices uttering joy.—

There is something very striking in this uncommon cæsura, which suddenly stops the reader, to reflect on the importance of a particular word.

We shall close the subject with an example containing the united powers of many of the principles which have been explained.

Dire wæs the toss<sup>ing</sup> deep the grōans<sup>w</sup> Dōspāir<sup>w</sup>  
 Tended the sick<sup>w</sup> hūsies<sup>w</sup> from couch to couch<sup>w</sup>  
 And ovr̄ thēn trūmphiānt death<sup>w</sup> liis dārt<sup>w</sup>  
 Shoōk<sup>w</sup> būt dēlāy'd tō strike.

Many of the rules and observations respecting Prosody, are taken from "Sheridan's Art of Reading;" to which book the Compiler refers the ingenious student, for more extensive information on the subject.

## OF PUNCTUATION \*.

PUNCTUATION is the art of dividing a written composition into sentences, or parts of sentences, by points or stops, for the purpose of marking the

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\* As punctuation is intended to aid the sense, and the pronunciation of a sentence, it might, perhaps, have been discussed under the article of Syntax, or of Prosody: but the extent and importance of the subject, as well as the grammatical knowledge which it presupposes, seem to warrant us in preferring to make it a distinct and subsequent article.

different pauses which the sense, and an accurate pronunciation require.

The Comma represents the shortest pause; the Semicolon, a pause double that of the comma; the Colon, double that of the semicolon; and the Period, double that of the colon.

The precise quantity or duration of each pause, cannot be defined; for it varies with the time of the whole. The same composition may be rehearsed in a quicker or a slower time; but the proportion between the pauses should be ever invariable.

In order more clearly to determine the proper application of the points, we must distinguish between an *imperfect phrase*, a *simple sentence*, and a *compound sentence*.

An imperfect phrase contains no assertion, or does not amount to a proposition or sentence: as, "Therefore; in haste; studious of praise."

A simple sentence has but one subject, and one finite verb, expressed or implied: as, "Temperance preserves health."

A compound sentence has more than one subject, or one finite verb, either expressed or understood: or it consists of two or more simple sentences connected together: as, "Good nature mends and beautifies all objects;" "Virtue refines the affections, but vice debases them."

In a sentence, the subject and the verb, or either of them, may be accompanied with several adjuncts: as, the object, the end, the circumstance of time, place, manner, and the like; and the subject or verb may be either immediately connected with them, or mediately; that is, by being connected with something which is connected with some other, and so on: as, "The mind, unoccupied with useful knowledge, becomes a magazine of trifles and follies."

## CHAPTER. I.

## Of the Comma.

RULE I. With respect to a simple sentence, the several words of which it consists have so near a relation to each other, that, in general, no points are requisite, except a full stop at the end of it: as, “The fear of the Lord is the beginning of wisdom.” “Every part of matter swarms with living creatures.”

A simple sentence, however, when it is a long one, and the nominative case is accompanied with inseparable adjuncts, may admit of a pause immediately before the verb: as, “The good taste of the present age, has not allowed us to neglect the cultivation of the English language.” “To be totally indifferent to praise or censure, is a real defect in character.”

RULE II. When the connexion of the different parts of a simple sentence is interrupted by an imperfect phrase, a comma is usually introduced before the beginning, and at the end, of this phrase: as, “I remember, *with gratitude*, his goodness to me;” “His work is, *in many respects*, very imperfect: it is, *therefore*, not much approved.” But when these interruptions are slight or unimportant, the comma is better omitted: as, Flattery is *certainly* pernicious;” “There is *surely* a pleasure in beneficence.”

In the generality of compound sentences, there is frequent occasion for commas: as will appear from the following view of the different occasions to which they are adapted.

RULE III. When two or more nouns occur in the same construction, they are parted by a comma; as, “Reason, virtue, answer one great aim;” “The husband, wife, and children, were gone;” “They took away their furniture, clothes, and stock in trade;” “He is alternately supported by his father, his uncle, and his elder brother.”

From this rule there is mostly an exception, with regard to two nouns closely connected by a conjunction: as, “Virtue *and* vice form a strong contrast to each other;” “Libertines call religion bigotry *or* superstition;” “There is a natural difference between merit *and* demerit, virtue *and* vice, wisdom *and* folly.” But if the parts connected are not short, a comma may be inserted, though the conjunction is expressed: as, “Romances may be said to be miserable rhapsodies, *or* dangerous incentives to evil;” “Intemperance destroys the strength of our bodies, *and* the vigour of our minds.”

**RULE IV.** Two or more adjectives belonging to the same substantive are likewise separated by commas: as, “Plain, honest truth wants no artificial covering;” “David was a brave, wise, and pious man;” “The most innocent pleasures are the sweetest, the most rational, the most affecting, and the most lasting.”

But two adjectives, immediately connected by a conjunction, are not separated by a comma: as, “True worth is modest *and* retired;” “Truth is fair *and* artless, simple *and* sincere, uniform *and* consistent;” “We must be wise *or* foolish; there is no medium.”

**RULE V.** Two or more verbs, having the same nominative case, and immediately following one another, are also separated by commas: as, “Virtue supports in adversity, moderates in prosperity;” “In a letter, we may advise, exhort, comfort, request, and discuss.”

Two verbs immediately connected by a conjunction, are an exception to the above rule: as, “The study of natural history expands *and* elevates the mind;” “Whether we eat *or* drink, labour *or* sleep, we should be moderate.”

Two or more participles are subject to a similar rule and exception: as, “A man, fearing, serving, and loving his Creator;” “He was happy in being loved, esteemed, and respected;” “By being admired *and* flattered, we are often corrupted.”

**RULE VI.** Two or more adverbs immediately succeeding one another, must be separated by commas: as, "We are fearfully, wonderfully framed;" "Success generally depends on acting prudently, steadily, and vigorously, in what we undertake."

But when two adverbs are joined by a conjunction, they are not parted by the comma: as, "Some men sin deliberately *and* presumptuously;" "There is no middle state; we must live virtuously *or* vitiously."

**RULE VII.** When participles are followed by something that depends on them, they are generally separated from the rest of the sentence by a comma: as, "The king, *approving the plan*, put it in execution;" "His talents, *formed for great enterprises*, could not fail of rendering him conspicuous;" "All mankind compose one family, *assembled* under the eye of one common Father."

**RULE VIII.** When a conjunction is divided by a phrase or sentence from the verb to which it belongs, such intervening phrase has usually a comma at each extremity: as, "They set out early, *and*, before the close of the day, arrived at the destined place."

**RULE IX.** Expressions in a direct address, are separated from the rest of the sentence by commas: as, "My son, give me thy heart;" "I am obliged to you, *my friends*, for your many favours."

**RULE X.** The case absolute, and the infinitive mood absolute, are separated by commas from the body of the sentence: as, "His father dying, he succeeded to the estate;" "At length, their ministry performed, and race well run, they left the world in peace;" "To confess the truth, I was much in fault."

**RULE XI.** Nouns in apposition, that is, nouns added to other nouns in the same case, by way of explication or illustration, when accompanied with adjuncts, are set off by commas: as, "Paul, the apostle of the Gentiles, was emi-

ment for his zeal and knowledge ;" " The butterfly, child of the summer, flutters in the sun."

But if such nouns are single, or only form a proper name, they are not divided: as, " Paul the apostle ;" " The Emperour Antoninus wrote an excellent book."

**RULE XII.** Simple members of sentences connected by comparatives, are for the most part distinguished by a comma: as, " As the hart panteth after the water brooks, so doth my soul pant after thee ;" " Better is a dinner of herbs where love is, than a stalled ox and hatred therewith."

If the members in comparative sentences are short, the comma is in general better omitted: as, " How much better is it to get wisdom than gold ! " " Mankind act oftener from caprice than reason."

**RULE XIII.** When words are placed in opposition to each other, or with some marked variety, they require to be distinguished by a comma: as,

Tho' deep, yet clear; tho' gentle, yet not dull;  
Strong, without rage; without o'erflowing, full.

" Good men, in this frail, imperfect state, are often found, not only in union with, but in opposition to, the views and conduct of one another."

Sometimes, when the word with which the last preposition agrees, is single, it is better to omit the comma before it: as, " Many states were in alliance with, and under the protection of Rome."

The same rule and restriction must be applied when two or more nouns refer to the same preposition: as, " He was composed both under the threatening, and at the approach, of a cruel and lingering death ;" " He was not only the king, but the father of his people."

**RULE XIV.** A remarkable expression, or a short observation, somewhat in the manner of a quotation, may be properly marked with a comma: as, " It hurts a man's pride to say, I do not know ;" " Plutarch calls lying, the vice of slaves."

**RULE XV.** Relative pronouns are connective words, and generally admit a comma before them: as, "He preaches sublimely, *who* lives a sober, righteous, and pious life;" "There is no charm in the female sex, *which* can supply the place of virtue."

But when two members are closely connected by a relative, restraining the general notion of the antecedent to a particular sense, the comma should be omitted: as, "A man who is of a detrac*ting* spirit, will misconstrue the most innocent words that can be put together."

In this example, the assertion is not of "a man in general," but of "a man who is of a detrac*ting* spirit;" and therefore they should not be separated.

This rule applies equally to cases in which the relative is not expressed, but understood: as, "It was from piety, warm and unaffected, that his morals derived strength." "This sentiment, habitual and strong, influenced his whole conduct." In both of these examples, the relative and verb *which was*, are understood:

**RULE XVI.** A simple member of a sentence, contained within another, or following another, must be distinguished by the comma: as, "Very often, while we are complaining of the vanity and the evils of human life, we make that vanity, and we increase those evils."

If, however, the members succeeding each other be very closely connected, the comma is unnecessary: as, "Revelation has informed us in what manner our apostacy arose."

Several verbs in the infinitive mood, having a common dependence, and succeeding one another, are also divided by commas: as, "To relieve the indigent, to comfort the afflicted, to protect the innocent, to reward the deserving; is a humane and noble employment."

**RULE XVII.** When the verb *to be* is followed by a verb in the infinitive mood, which, by transposition, might be made the nominative case to it, the former is generally separated from the latter verb, by a comma: as, "The most

obvious remedy is, to withdraw from all associations with bad men." "The first and most obvious remedy against the infection, is, to withdraw from all associations with bad men."

**RULE XVIII.** When adjuncts or circumstances are of importance, and often when the natural order of them is inverted, they may be set off by commas: as, "Virtue must be formed and supported, not by unfrequent acts, but by daily and repeated exertions."

"Vices, like shadows, towards the evening of life, grow great and monstrous." "Our interests are interwoven by threads innumerable;" "by threads innumerable, our interests are interwoven."

**RULE XIX.** Where a verb is understood, a comma may often be properly introduced. This is a general rule, which, besides comprising some of the preceding rules, will apply to many cases not determined by any of them: as, "From law arises security; from security, curiosity; from curiosity, knowledge." In this example, the verb "arises" is understood before "curiosity" and "knowledge;" at which words a considerable pause is necessary.

**RULE XX.** The words, *nay*, *so*, *hence*, *again*, *first*, *secondly*, *formerly*, *now*, *lastly*, *once more*, *above all*, *on the contrary*, *in the next place*, *in short*, and all other words and phrases of the same kind, must be generally separated from the context by a comma: as, "Remember thy best and first friend; formerly, the supporter of thy infancy, and the guide of thy childhood; now, the guardian of thy youth, and the hope of thy coming years." "He feared want; hence, he over-valued riches." "This conduct may heal the difference; nay, it may constantly prevent any in future."

"Finally, I shall only repeat what has been often justly said."

"If the spring put forth no blossoms, in summer there will be no beauty, and in autumn no fruit; so, if youth be

trifled away without improvement, riper years may be contemptible, and old age miserable."

In many of the foregoing rules and examples, great regard must be paid to the length of the clauses, and the proportion which they bear to one another. An attention to the sense of any passage, and to the clear, easy communication of it, will, it is presumed, with the aid of the preceding rules, enable the student to adjust the proper pauses, and the places for inserting the commas.

## CHAPTER II.

### *Of the SEMICOLON.*

THE Semicolon is used for dividing a compound sentence into two or more parts, not so closely connected as those which are separated by a comma, nor yet so little dependent on each other, as those which are distinguished by a colon.

The semicolon is sometimes used, when the preceding member of the sentence does not of itself give a complete sense, but depends on the following clause; and sometimes when the sense of that member would be complete without the concluding one; as in the following instances. "As the desire of approbation, when it works according to reason, improves the amiable part of our species in every thing that is laudable; so nothing is more destructive to them, when it is governed by vanity and folly."

"Experience teaches us, that an entire retreat from worldly affairs, is not what religion requires; nor does it even enjoin a great retreat from them."

"Straws swim upon the surface; but pearls lie at the bottom."

"Philosophers assert, that Nature is unlimited in her operations; that she has inexhaustible treasures in reserve; that knowledge will always be progressive; and that all future generations will continue to make discoveries, of which we have not the least idea."

## CHAPTER III.

*Of the Colon.*

THE CO'ON is used to divide a sentence into two or more parts, less connected than those which are separated by a semicolon ; but not so independent as separate distinct sentences.

The colon may be properly applied in the three following cases.

1. When a member of a sentence is complete in itself, but followed by some supplemental remark, or further illustration of the subject : as, " Nature felt her inability to extricate herself from the consequences of guilt : the gospel reveals the plan of Divine interposition and aid." " Nature confessed some atonement to be necessary : the gospel discovers that the necessary atonement is made."

2. When several semicolons have preceded, and a still greater pause is necessary, in order to mark the connecting or concluding sentiment : as, " A divine legislator, uttering his voice from heaven ; an almighty governour, stretching forth his arm to punish or reward ; informing us of perpetual rest prepared hereafter for the righteous, and of indignation and wrath awaiting the wicked : these are the considerations which over-awe the world, which support integrity, and check guilt."

3. The colon is commonly used when an example, a quotation, or a speech is introduced : as, " The Scriptures give us an amiable representation of the Deity, in these words : ' God is love.' " " He was often heard to say : ' I have done with the world, and am willing to leave it.' "

The propriety of using a colon, or semicolon, is sometimes determined by a conjunction's being expressed, or not expressed : as, " Do not flatter yourselves with the hope of perfect happiness : there is no such thing in the world." " Do not flatter yourselves with the hope of perfect happiness ; for there is no such thing in the world."

## CHAPTER IV.

*Of the PERIOD.*

WHEN a sentence is so complete and independent, as not to be connected in construction with the following sentence, it is marked with a Period.

Some sentences are independent of each other, both in their sense and construction: as, "Fear God. Honour the king. Have charity towards all men." Others are independent only in their grammatical construction: as, "The Supreme Being changes not, either in his desire to promote our happiness, or in the plan of his administration. One-light always shines upon us from above. One clear and direct path is always pointed out to man."

A period may sometimes be admitted between two sentences, though they are joined by a disjunctive or copulative conjunction. For the quality of the point does not always depend on the connective particle, but on the sense and structure of sentences: as, "Recreations, though they be of an innocent kind, require steady government, to keep them within a due and limited province. But such as are of an irregular and vicious nature, are not to be governed, but to be banished from every well-regulated mind."

"He who lifts himself up to the observation and notice of the world, is of all men, the least likely to avoid censure. For he draws upon himself a thousand eyes, that will narrowly inspect him in every part."

The period should be used after every abbreviated word: as, "M. S. P. S. N. B. A. D. O. S. N. S." &c.

## CHAPTER V.

*Of the Dash, Notes of Interrogation, and Exclamation, &c.*

## THE DASH.

The Dash, though often used improperly by hasty and incoherent writers, may be introduced with propriety, where the sentence breaks off abruptly; where a significant pause is required; or where there is an unexpected turn in the sentiment: as, “If thou art he, so much respected once—but, oh! how fallen! how degraded!” “If acting conformably to the will of our Creator;—if promoting the welfare of mankind around us;—if securing our own happiness;—are objects of the highest moment:—then we are loudly called upon, to cultivate and extend the great interests of religion and virtue.”

“Here lies the great—False marble, where?

“Nothing but scrdid duit lies here.”

Besides the points which mark the pauses in discourse, there are others, which denote a different modulation of voice, in correspondence to the sense. These are,

The Interrogative point, ?

The exclamation point, !

The Parenthesis, ()

## INTERROGATION.

A Note of Interrogation is used at the end of an interrogative sentence; that is, when a question is asked: as, “Who will accompany me?” “Shall we always be friends?”

Questions which a person asks himself in contemplation, ought to be terminated by points of interrogation: as, “Who adorned the heavens with such exquisite beauty? At whose command do the planets perform their constant revolutions?”

A point of interrogation is improper after sentences which are not questions, but only expressions of admiration, or of some other emotion.

“ How many instances have we of chastity and excellence in the fair sex !”

“ With what prudence does the Son of Sirach advise us in the choice of our companions !”

A note of interrogation should not be employed, in cases where it is only said a question has been asked, and where the words are not used as a question.

“ The Cyprians asked me, why I wept.”

To give this sentence the interrogative form, it should be expressed thus :

“ The Cyprians said to me, ‘ Why dost thou weep ? ’”

### EXCLAMATION.

The note of Exclamation is applied to expressions of sudden emotion, surprise, joy, grief, &c. and also to invocations or addresses : as, “ My friend ! this conduct amazes me !” “ Bless the Lord, O my soul ! and forget not all his benefits !”

“ Oh ! had we both our humble state maintain’d,

“ And safe in peace and poverty remain’d !”

“ Hear me, O Lord ! for thy loving kindness is great.”

It is difficult, in some cases, to distinguish between an interrogative and exclamatory sentence ; but a sentence, in which any wonder or admiration is expressed, and no answer either expected or implied, may be always properly terminated by a note of exclamation : as, “ How much vanity in the pursuits of men !” “ Who can sufficiently express the goodness of our Creator !” What is more amiable than virtue !”

The interrogation and exclamation points are indeterminate as to their quantity or time, and may be equivalent in that respect to a semicolon, a colon, or a period, as the sense may require. They mark an elevation of the voice.

The utility of the points of Interrogation and Exclamation, appears from the following examples, in which the meaning is signified and discriminated solely by the points.

“ What condescension ! ”

“ What condescension ? ”

“ How great was the sacrifice ! ”

“ How great was the sacrifice ? ”

### PARENTHESIS.

A Parenthesis is a clause containing some necessary information, or useful remark, introduced into the body of a sentence obliquely, and which may be omitted without injuring the construction: as,

“ Know then this truth, (enough for man to know,) ”

“ Virtue alone is happiness below.”

“ And was the ransom paid ? It was ; and paid

“ (What can exalt his bounty more ? ) for thee.”

“ To gain a posthumous reputation, is to save four or five letters (for what is a name besides ? ) from oblivion.”

“ Know ye not, brethren, (for I speak to them that know the law,) how that the law hath dominion over a man as long as he liveth ? ”

If the incidental clause be short, or perfectly coincide with the rest of the sentence, it is not proper to use the parenthetical characters. The following instances are therefore improper uses of the parenthesis. “ Speak you (who saw) his wonders in the deep.” “ Every planet (as the

Creator has made nothing in vain) is most probably inhabited.” “ He sound them asleep again ; (for their eyes were heavy;) neither knew they what to answer him.”

The parenthesis marks a moderate depression of the voice, and may be accompanied with every point which the sense would require, if the parenthetical characters were omitted.

It ought to terminate with the same kind of stop which the member has, that precedes it ; and to contain that stop within the parenthetical marks.

There are other characters, which are frequently made use of in composition, and which may be explained in this place, viz.

An Apostrophe, marked thus ' is used to abbreviate or shorten a word: as, 'tis for *it is*; 'tho' for *though*; 'en for *even*; *judg'd* for *judged*. Its chief use is to show the genitive case of nouns: as, "A man's property; a woman's ornament."

A Caret, marked thus „ is placed where some word happens to be left out in writing, and inserted over the line. This mark is also called a circumflex, when placed over some vowel of a word to denote a long syllable: as, "Euphrates."

A Hyphen - is employed in connecting compounded words; as, "Lap-dog, tea-pot, pre-existence, self-love, to-morrow."

It is also used when a word is divided, and the former part is written or printed at the end of one line, and the latter part at the beginning of another. In this case, it is placed at the end of the first line, not at the beginning of the second.

The Acute Accent, marked thus ': as, "Fancy." The Grave, thus `: as, "Favour."

In English, the Accentual marks are chiefly used in spelling books and dictionaries, to mark the syllables which require a particular stress of the voice in pronunciation.

The stress is laid on long and short syllables indiscriminately. In order to distinguish the one from the other, some writers of dictionaries have placed the grave on the former, and the acute on the latter, in this manner: "Mi-  
nor, mineral, lively, lived, rival, river."

The proper mark to distinguish a long syllable, is this -: as, "Röly :" and a short one this ˘: as, "Föly." This last mark is called a breve.

A Diarœsis, thus marked " , consists of two points placed over one of the two vowels that would otherwise make a diphthong, and parts them into two syllables: as, "Cre-  
ëtor, coadjutor, aërial."

A Section, marked thus §, is the division of a discourse or chapter into less parts or portions.

A Paragraph ¶ denotes the beginning of a new subject, or a sentence not connected with the foregoing. This character is chiefly used in the Old and New Testament.

A Quotation “ ”. Two inverted commas are generally placed at the beginning of a phrase or passage, which is quoted or transcribed from the speaker or author in his own words; and two commas in their direct position, are placed at the conclusion: as,

“ The proper study of mankind is man.”

Crotchets or Brackets [ ] serve to inclose a word or sentence, which is to be explained in a note, or the explanation itself, or a word or sentence which is intended to supply some deficiency, or to rectify some mistake.

An Index or Hand ↗ points out a remarkable passage, or something that requires particular attention.

A Brace } is used in poetry, at the end of a triplet or three lines, which have the same rhyme.

Braces are also used to connect a number of words with one common term, and are introduced to prevent a repetition in writing or printing.

An Asterisk, or little star \*, directs the reader to some note in the margin, or at the bottom of the page. Two or three asterisks generally denote the omission of some letters in a word, or of some bold or indelicate expression, or some defect in the manuscript.

An Ellipsis —— is also used, when some letters in a word, or some words in a verse, are omitted: as, “ The k—g,” for “ the king.”

An Obelisk, which is marked thus †, and Parallels thus ‡, together with the letters of the Alphabet, and figures, are used as references to the margin, or bottom of the page.

### PARAGRAPHS.

It may not be improper to insert, in this place, a few general directions respecting the division of a written composition into paragraphs.

Different subjects, unless they be very short, or very numerous in small compass, should be separated into paragraphs.

When one subject is continued to a considerable length, the larger divisions of it should be put into paragraphs. And it will have a good effect, to form the breaks, when it can properly be done, at sentiments of the most weight, or that call for peculiar attention.

The facts, premises, and conclusions of a subject, sometimes naturally point out the separations into paragraphs; and each of these, when of great length, will again require subdivisions at their most distinctive parts.

In cases which require a connected subject to be formed into several paragraphs, a suitable turn of expression, exhibiting the connexion of the broken parts, will give beauty and force to the division.

#### DIRECTIONS RESPECTING THE USE OF CAPITAL LETTERS.

It was formerly the custom to begin every noun with a capital; but as this practice was troublesome, and gave the writing or printing a crowded and confused appearance, it has been discontinued. It is, however, very proper to begin with a capital,

1. The first word of every book, chapter, letter, note, or any other piece of writing.

2. The first word after a period; and, if the two sentences be *totally independent*, after a note of interrogation or exclamation.

But if a number of interrogative or exclamatory sentences are thrown into one general group; or if the construction of the latter sentences depends on the former, all of them, except the first, may begin with a small letter: as, "How long, ye simple ones, will ye love simplicity? and the scorners delight in their scorning? and fools hate knowledge?" "Alas! how different! yet how like the same!"

3. The appellations of the Deity: as, "God, Jehovah,